POLYHEDRON™

Newszine Issue 13 Special Issue $2.00

RPGA™ NETWORK

1983 TSR Hobbies, Inc. All Rights Reserved

CONTENTS

About the cover:
This issue's cover art is a collage of TSR, Inc.'s role-playing games, and reflects the variety of content in this Special Gaming Aids Issue of POLYHEDRON™ Newszine.

Features

5 Dispel Confusion — *By Jon Pickens, James Ward, Allen Hammack, Mike Carr, Mark Acres, Merle Rasmussen, Penny Petticord, and Dave Cook.*
8 Under Construction — *Ned's story continues, or, I never promised you a rose garden, by Mary Kirchoff.*
10 Deities, Demigods, and DMs — *Learn how to more effectively and logically role-play your deities, by Roger Moore.*
13 Spelling Bee — *Continual Light and Continual Darkness spells, by James Ward.*
14 The Hive Master — *A GANGBUSTERS™ game scenario, by Harold Johnson.*
18 Ecosystem — *A GAMMA WORLD® game feature, by James Ward.*
19 Go West, Young Gamer — *Add new abilities to your BOOTHILL® game characters, by Steve Winter.*
20 Raid on Theseus — *A STAR FRONTIERS™ Knight Hawks game scenario, by Doug Niles.*
21 Psionic Pspells — *A look at spells resembling psionic powers, by Kim Mohan.*
25 The Condor Assignment — *A TOP SECRET® game feature, by Allen Hammack.*

Departments

3 . . . from the publisher
3 . . . from the editor
4 Letters
24 The Knight-Error — *By Ron Shirtz.*
26 Treasure Chest

POLYHEDRON™

Newszine

Volume 3, Number 4
Issue #13

Publisher: Kim Eastland
Editor: Mary Kirchoff
Editorial assistance: Kim Mohan
Production: Marilyn Favaro
Cover artist: Jeff Easley
Contributing artists:
Tim Truman (pgs. 8 & 10)
Jim Holloway (pg. 14)
Roger Raupp (pgs. 16-17)
Joseph Pillsbury (cartoon, back cover)
E,B, Wagner (cartoon, back cover)

POLYHEDRON™ Newszine (the official newsletter of TSR's ROLE PLAYING GAME ASSOCIATION™ Network) is published bi-monthly by TSR, Inc.
The mailing address is POB 509, Lake Geneva, WI 53147. Telephone number (414) 248-3625.

POLYHEDRON Newszine welcomes unsolicited submissions of written material and artwork. However, no reponsibility for such submissions can be assumed by the publisher in any event. No submissions will be returned unless accompanied by a self-addressed stamped envelope of sufficient size.

POLYHEDRON Newszine is mailed free to all RPGA™ Members. Membership rates: 1 year=$10, 2 years=$18, 5 years=$40. All prices are subject to change without notice. Changes of address for the delivery of subscriptions must be received at least 30 days prior to the effective date of the change in order to insure uninterrupted delivery.

All material published in POLYHEDRON Newszine becomes the exclusive property of the publisher upon publication, unless special written arrangements to the contrary are made prior to publication.

DUNGEONS & DRAGONS, D&D, ADVANCED DUNGEONS & DRAGONS, ADVANCED D&D, BOOT HILL, GAMMA WORLD, and TOP SECRET are registered trademarks owned by TSR, Inc.
"TM" designates other trademarks owned by TSR, Inc. ROLE PLAYING GAME ASSOCIATION, RPGA, and GEN CON are service marks owned by TSR, Inc.
© 1983. TSR, Inc.
All Rights Reserved.

. . .from the publisher

In our never-ending quest to keep you up-to-date on TSR releases, I thought I'd use this space to once again fill you in on what's slated to be available this summer.

Modules
D&D® Game
M2: *Maze of the Riddling Minotaur*
Invisible Ink Module
O1:*Gem and the Staff*
One-On-One Basic Module
X5: *Temple of Death* (Expert)

AD&D™ Game
EX1: *Dungeonland*
EX2: *Beyond the Magic Mirror*
L2: *Assassins Knot*
I5: *Tomb of Martek*

GANGBUSTERS™ Game
GB3: *Death on the Docks*

STAR FRONTIERS™ Game
Referee's Screen & Mini-Module

TOP SECRET® Game
TS004: *Operation: Fastpass*

Revisions
- GAMMA WORLD® Game
- D&D® Basic Set
- D&D Expert Set
- WORLD OF GREYHAWK™ Gaming Aid

New Releases
- STAR FRONTIERS Knighthawks
- AD&D™ Monster Manual II

ENDLESS QUEST™ Books
#7: *Hero of Washington Square*
#8: *Villains of Volturnus*
#9: *Robbers and Robots*
#10: *Circus of Fear*
#11: *Spell of the Winter Wizard*
#12: *Light on Quests Mountain*

White Metal Miniatures
AD&D Game Figures:
- Fighters, Rangers, and Paladins
- Clerics and Druids
- Magic-users and Illusionists
- Monks, Bards, and Thieves

- RPGA™ Figure Set #1
- Star Frontiers™ game characters

RPGA™ Network Modules
RPGA #2: *Black Opal Eye*, sequel to *Rahasia*
RPGA #3: *Forgotten King*
RPGA #4: *Elixir of Life*

The last two modules will be released after the preliminary round of the AD&D® Game Open, as they are based on those tournament scenarios.

. . .from the editor

No, your newszine isn't falling apart. The heavier stock paper in this issue is a new addition to POLYHEDRON™ Newszine. *Dispel Confusion* answers quite a number of the questions we receive concerning TSR's many role-playing games. However, sometimes the answer to a question isn't readily available to us because we're told that perhaps "such-and-such" simply didn't make it into the published game rules. POLYHEDRON Newszine is taking steps to provide answers to some of these questions on easy to find, long-lasting cardstock inserts. Let us know what you think.

If you haven't already noticed, POLYHEDRON Newszine #13 is a Special Gaming Issue. We've had so many requests for more columns like *Under Construction* and *Encounters* that we spirited many of TSR's writers and game designers away from their modules and magazines long enough to write strictly gaming aid articles for issue #13. Our regular columns will return next issue.

And finally, we've had many questions and comments (mostly good, some bad) concerning design changes in POLYHEDRON™ Newszine. Although not representative of the majority, the following response gives me the opportunity to open the discussion and explain a few things.

"I don't like the new "ragged right" margins in POLYHEDRON Newszine. It looks very sloppy and does not enhance the appearance of the newszine at all. I think that the changes occurred to save money. At least DRAGON® Magazine encouraged readers to write and respond to changes they made."

— William Collins, Sandwich, MA

RPGA HQ has always encouraged members to contribute ideas, comments, or suggestions concerning any aspect of the network. It is, after all, a communications network, and the newszine is the medium used to communicate. I don't think it's necessary to constantly remind members to write us because I've found that if someone has a strong opinion about something, he/she won't hesitate to make it known and probably doesn't need to be prodded.

The decision to make changes stemmed from a desire to improve the overall readability and look of the newszine. After consulting professional layout designers and doing a bit of personal research, I decided that ragged right would help POLYHEDRON Newszine achieve the more professional look that it needed. And, contrary to what you might have been told, ragged right really has no bearing on the cost of the product. The difference between "flush left" and ragged right is a matter of one command in a typesetting unit.

As a reader, I find the natural flow of ragged right far easier on the eye; lines aren't forced or stretched into a certain amount of space, but rather, are allowed to fit where the size of the letters dictates where the lines break. Have you ever read a newspaper (where flush left is still the rule) and seen two words stretched to fit one line with large gaps between either the words or letters? The more I learned about magazine design, the more I wanted POLYHEDRON Newszine to get away from this awkwardness.

Changes in the "look" of a magazine should be done to improve its quality — change for the sake of change is silly. Thanks for your comments, and, as always, I welcome those of others. — Mary

LETTERS

"The people I play with tell me to send my modules to TSR for review. Is RPGA™ HQ interested in modules from outside contributors?"

Brian Hubble
Brooklyn, MI

Although RPGA HQ is always interested in information and ideas contributed by RPGA Network members, RPGA HQ does not select modules for the RPGA module line. All modules submitted to TSR by outside gamers must be sorted through by TSR's Acquisitions Department. This department decides which modules will be accepted for publication by TSR, then they recommend which modules should be published as part of the RPGA module line. The final decision rests with the RPGA Network Coordinator. The person to contact is Mike Price, Acquisitions Manager, POB 756, Lake Geneva, WI 53147. Write and request a release form *before* you send in any module manuscripts. — Mary

"When I joined the RPGA Network over a year ago, my membership number had the letter "N" in front of it. Now it has the number "1" in front. When did this change first occur? I put my old number on the membership forms for the Membership Drive. Will this mess up your computer system of keeping track of recruited members?"

Kyle Wilke
Carson City, NV

The previous number system used a "W" to indicate a one year member ship, a "T" for a two year, an "F" for a five year, and a "L" for a lifetime membership (no longer available). I'm not sure how you got an "N" on your membership. In any event, RPGA HQ changed to the number system to use our computer more efficiently. Further, our computer is programmed to recognize both the letter and the number when counting recruited members, so don't worry, you've been given credit for all of your recruits. — Mary
The Membership Drive ended in May.

"Why doesn't TSR make a movie about the DUNGEONS & DRAGONS® game or any of your other games?"

Robert Chambers
Minneapolis, MN

The screenplay for a movie based on the DUNGEONS & DRAGONS game has been completed by Academy Award winner, James Goldman. TSR is currently taking the next steps to bring it to the screen in the near future.

You might also be unaware that a cartoon series based on the D&D® game will premiere on Saturday morning, September 17, 1983 on CBS. — Mary

How come there are no coordinates for GAMMA WORLD® game modules in the *Modules* pages in issues #10 and #11?

Todd West
Bakersfield, CA

At the time the *Modules* page was compiled, no coordinates were available. When the revision was being done, the inclusion of coordinates was considered, but somehow didn't make it into production. I'd like to say that this will be corrected in the near future, but the chances of that happening are slim to none. POLYHEDRON™ Newszine might ask the designers of the game to devise coordinates and include them in a future *Modules* page, but we have no plans for this as yet. — Mary

After reading *Notes for the Dungeon Master* from issues #10 and #11 I have a question: Why does TSR even include the fighting abilities and statistics of the deities? My "home-made" deities only have alignment, worshippers' alignment, symbol, and plane listed. In the description I only detail their appearance, disposition, and information on priests and worshipping. I suggest that TSR do the same in a revision of the DEITIES & DEMIGODS™ Cyclopedia.

Geof A. McKinney
Rye, CO

The following response was written by the author of the DEITIES & DEMIGODS Cyclopedia, James M. Ward.

Before the conception of the DDG, there were many requests for a book of its type to be designed because there was no definitive treatment of the alignments of any gods. When the project was approved, certain concepts were thought necessary for inclusion, and as with any periodical, there were many sound reasons for the formatting of the DDG.

Up until this time, the manner in which a deity should be worshipped, what their common symbols were, or what their powers could be, was left up to an already busy DM. The Cyclopedia was designed to answer some of these questions. It draws from fiction, real history, and in the case of the AD&D™ monsters, from the imagination in order to answer the bombardment of questions TSR received on this subject.

In the interest of game balance, fighting abilities and statistics for the deities were included so that the Monty Hauls of the world would be less likely to give their "hero" characters 900 hit points and their "weapons from the gods" the power to do thousands of points of damage. If the deities of the planes don't have more than 400 hit points, then obviously a player character shouldn't have more than that. If a deity can only do about 100 hit points of damage a turn, then obviously a player character shouldn't do more than that.

Although it is possible to kill a deity, there are whole groups of them in any given pantheon who would quite logically search *en masse* for any character who kills one of their number. Luck might allow you to kill one, but nothing will save you from a horde of angry deities. — Jim Ward
For a further explanation of how to more effectively and wisely run deities in your AD&D™ game campaigns, see Gods, Demigods, and DMs, *by Roger Moore in this issue. — Ed.*

DISPEL CONFUSION

DUNGEONS & DRAGONS®
Fantasy Adventure Game

DQ: What is the *Finger of Death* spell?
DA: The *Finger of Death* is the reversal of the 5th level clerical spell *Raise Dead*, described on page X14 of the Expert rules. Essentially, the victim must save vs. Death Ray or die immediately. Normal methods of recovering a character slain this way will work.

DQ: What are the two most important concepts in the D&D® game?
DA: The most important concept in the game is player choice. In order to give players the most fun in the game, they must be able to make choices that will make a definite difference in the fates of their characters.

The second most important concept is that actions have consequences. Player decisions will lead to further campaign developments.

DQ: What do I do about a player who wants to carry 200 torches, since torches are included in miscellaneous encumbrance?
DA: Any time the players want to load up with unreasonable quantities of miscellaneous equipment, the DM should assign a reasonable weight to the equipment and estimate the total load. The weight scale is 10 cn = 1 pound. As 1 pound is a reasonable weight for a single torch, 200 of them would weigh 2000 cn. The 80 cn weight for miscellaneous equipment is a convenience to speed the time needed for setting up a character.

DQ: If a magic-user casts a *Lightning Bolt* that rebounds and hits a creature twice, what happens?
DA: The creature must make one saving throw each time it is hit. If either saving throw is missed, the creature takes full damage. A *Lightning Bolt* will not do more than its rolled damage to a creature.

DQ: When you go from D&D® Basic game rules to the AD&D™ game rules, is it true that your character dies and you lose everything?
DA: The D&D game rules are different from the AD&D game rules. There is no direct transfer between game systems. A DM may adapt a character from one system into another, but the ground rules for doing so are up to the individual DM. If you don't like the way your DM handles such adaptations, try to talk him into seeing things your way, or start a new character.

DQ: If a character dies and is reincarnated as a minotaur, how many XP does it take to go up a level?
DA: Only the given character classes receive experience points. The minotaur is a monster and isn't awarded XP. The DM might allow a special quest or similar adventure to restore the character to his original class.

DQ: How many spells should a magic-user have in his books for best campaign balance?
DA: In general, a magic-user should have two spells per level (three maximum, if the character is really scrambling). A L5 MU might have first level spells at L1 and L2, second level spells at L3 and L4, a third level spell at L5, and perhaps three firsts and two seconds as the results of adventures.

Spells shouldn't be given out lightly — they are as valuable to a magic-user as armor is to a fighter. Controls on spells include:

1. NPC mentors who teach magic-users the spells they get for level advance. The player character spell selection is limited by the mentor's books. This also allows the DM to build in NPC spell specialists.
2. Much duplication of common spells. This prevents magic-users from trying to steal, kill for, or read from other characters' spell books.

Read: The Dying Earth, by Jack Vance.

DQ: How can I keep players interested during the game?
DA: Keep the action moving. In many cases, it's better to be "almost right" and fast-paced than to sit down and figure every range, angle, and die modifier to the exact value. Ask for a surprise roll whether there is a monster around or not. Also, vary the type of player response needed — a string of endless combats is boring, as is an endless string of life-and-death situations. Break up the action with opportunities for role-playing, light humor, and relaxation.

DQ: When do characters eat?
DA: Whenever they like. Usually details like this are assumed to take place during "dead time" which is time-lapsed because the players would rather concentrate on more interesting events. Usually such things are ignored unless special conditions apply (a shortage of food, for example).

Advanced Dungeons & Dragons®
Fantasy Adventure Game

ADQ: My players can't understand why their dwarvish fighter and elven magic-user can't go up in levels after a certain level is attained. Why has this limitation been put into the game?
ADA: Limitations were put on the different character races to balance the game and give all races a "fighting chance."

For instance, dwarves have many abilities and skills that normal humans characters don't have. They can be multi-classed, they have infravision, they can detect traps (see details for each race in the Players Handbook). Although it is true that they can't raise in level in certain skills, they have other abilities that should more than make up for this "lack."

ADQ: I am curious as to whether a magic-user can duplicate use of the same spells per day, i.e. memorize the same spell twice as if it were two different spells.
ADA: Yes, this is possible, but make sure the magic-user counts each spell separately on his/her list, and does not simply cast the same spell twice.

ADQ: My 5th level elven magic-user has been killed four times, and each of these times a *Raise Dead* or *Resurrection* was used to bring him back to life

and the flow of play continued. I recently discovered that an elf cannot be brought back to life by these means. What should my group do about this?
ADA: First of all, don't try undoing all of the things this character did after his/her first resurrection. Things like this happen all of the time; don't try to rebalance a game that has had a minor mistake like this occur.

The fact that the character still exists although the rules of the game dictate that he/she should not can easily be explained in the terms of the game world. Fantasy/logic would dictate that the "gods" smiled on this character and took a hand in raising him/her. Now that your DM is aware of the AD&D™ game rule that applies to this character, the gods will no longer permit such a thing to happen. In other words, don't worry about it; continue to have fun, but pay a little more attention to the rules.

ADQ: Can a magic-user have more than one familiar at a time?
ADA: Absolutely not. If the magic-user already owns one yet summons another to appear, the two familiars will kill each other to win the attention of the magic-user.

ADQ: May a ranger cast a *Find Familiar* spell and have a familiar in the same manner as a magic-user?
ADA: The nature of the ranger subclass is such that one would not want the aid of a familiar. Further, the powers conferred upon a magic-user from a familiar would not easily apply to the ranger.

On the other hand, the nature of the subclass makes it perfectly possible for the ranger to develop a highly trained creature of the forest to aid him/her in much the same way that a familiar would help a magic-user.

ADQ: May a ranger cast druid and/or magic-user spells while wearing metallic armor?
ADA: If the restrictions concerning what a ranger may wear are followed to the letter, this is within the rules.

ADQ: Is a resurrection survival or system shock roll required for a character *Wished* back to life?
ADA: No, the power of the *Wish* is such that these rolls are not required. The referee might want to make a judgement call concerning whether or not creatures dead longer than one month may be *Raised*. It is quite possible that the spirits of such creatures have been used by beings on other planes.

ADQ: May a character who fails the resurrection roll still be *Wished* back to life?
ADA: Yes, this is within the framework of the AD&D™ game rules.

ADQ: I have done extensive research into the mythos of India and I don't think what you have represented in the DEITIES AND DEMIGODS™ Cyclopedia fits very will with the actual literature on the subject. How did you develop these listings?
ADA: This question, in different forms, has been asked many times about all of the pantheons listed in the DEITIES & DEMIGODS Cyclopdia. The work is an unusual combination of gaming fiction and historical and literary study. All of the historical pantheons given were researched using primary and secondary sources. It isn't easy to get the material you desire from rural universities, but every effort was made to present complete and accurate material.

One of the discoveries made while doing research was that there are many conflicting works on man's mythologies; we must remember that their way of recording and transmitting information was less than flawless.

Time is also an important factor to consider when detailing a mythos. The Egyptian mythos listed had an active faith for over 3,000 years! In that time the way the gods were viewed and their powers were revamped several times. It is quite possible that your sources detail different information on the deities of India in this same manner. We used accredited sources to determine the powers and items of the gods represented, and presented a rough translation of these things into AD&D™ game terms.

If you have gone to the trouble of researching a particular favorite myth, by all means use this information in your own campaign. The listings in the Cyclopedia of gods and heroes from myth and legend was only meant to fill gaps in the game system.

BOOT HILL®

Wild West Adventure Game

BHQ: In a gunfight, if you hit someone twice in the same location on the same turn, are there any additional strength reductions or other penalties besides the base damage (-3 or -7 each or a mix)?
BHA: No. A character can be hit several times in the same place with no additional penalties. Note, however, that all wounds are cumulative towards the 50% of total that will affect the hit determination penalty. Also, if a character suffers 3 light wounds in the gun arm (-9 total), he/she has the equivalent of a serious wound in the arm and must use the -50 penalty for hit determination instead of the -25 for a light wound.

BHQ: Why do "Other Rifles" and "Other Carbines" have a rate of fire of 3 and other weapons have a rate of 1?
BHA: Weapons designed in the era soon before or after the Civil War came in a variety of styles, but they tended to be longer, heavier, and slower than their more "modern" counterparts. The rifles and carbines that are listed as being available "after 1872" sometimes used lever-action as opposed to the clumsier bolt-action. This generality is why the speeds are rated differently.

DAWN PATROL™

Aerial Combat Game

DPQ: Planes A and B are Allied, and planes X and Y are German. Plane A moves first, and then X moves into a head-on attack on A. B moves next and goes to A's aid by moving into A's square at a different altitude and making a head-on attack on X. Y responds by moving to a position to help his wingman, going into the same square as X at a different altitude and taking a head-on attack on B. Who can shoot at whom, and in what order do the pilots declare their shots?
DPA: Once a pilot is attacked head-on, he has the option to defend himself and can fire at any enemy plane who is head-on in his field of fire. In this case, then, both planes could fire at either of the enemy planes involved in this head-on exchange. However, each pilot must make his choice of target secretly — he cannot consult with his wingman on the target each one will choose!

In this situation, a plane can conceivably collide with any enemy plane which is head-on in its field of fire and within 200 feet. This reflects the un - usual danger of multi-plane head-on attacks, and is the only exception to the rule (page 12) that both planes must be attacking each other. If one of these planes does not shoot at all, or takes an attack other than head-on at an another enemy plane not shown here, then it does not risk a collision. But if it takes either one of these head-on attacks, it could collide with either enemy plane, as long as the normal measured range between them was 200 feet or less.

GAMMA WORLD®

Science Fantasy Game

GWQ: Where did you get all of those weird names for the GAMMA WORLD game monsters and mutants?
GWA: The nature of the GAMMA WORLD game setting necessitated the development of many new, modified creatures, all of which had to be called *something*. Physically or mentally altered badgers couldn't be called badgers (because they were no longer badgers), thus, new names had to be created to describe the new creatures. Further, it was decided that easily identifiable names would not have survived down through the centuries of the Dark Years. Off-the-wall, strange names were given to the creatures in keeping with the strange world in which they exist. The revision takes steps to make sense of the names of the creatures by adding another name to the old one.
GWQ: Some of the Cryptic Alliances are pretty strange. What is the best way to use them in the game?
GWA: The Cryptic Alliances were designed to be the perfect all-around tool for the GAMMA WORLD game referee. The Alliances are useful to start player characters because they give the referee a logical reason for giving new player characters various materials.

The Cryptic Alliances can also act as a catalyst for adventures; they may create conflict between alliances; assignments can be given by the leader of a character's particular alliance; or characters may desire to rise in their alliance, requiring them to do something of benefit to the collective whole.

One of the first things that a good referee should do is create several hidden bases for Cryptic Alliances. These bases are good starting points for new characters; it will give them a place of origin *and* a home base for exploration of the surrounding countryside.

Gangbusters™

1920's Adventure Game

GBQ: How can player characters obtain a camera, and how much does one cost?
GBA: That is an omission from the price lists which should be filled in. Newspaper reporters can be issued cameras by their newspapers. These would be very expensive, large, bulky cameras and use the old-fashioned type heavy photographic plates. Characters can purchase smaller lower quality cameras for prices ranging from $50 to $300, depending upon the circumstances of the purchase. Criminals, of course, can steal cameras.
GBQ: Some of my law enforcement characters have begun dragging in every seedy character they can find and using "persuasion" to obtain information. How can I limit the information they get?
GBA: Judges, consider that most average smalltime punks won't know anything very useful about the operations of bigtime gangsters. They may know, for example, where a warehouse or gambling joint is located, but won't know who runs it, and who gets the profits. Excessive use of violence by the police will result in political pressure to stop such practices as the mob uses its power at City Hall. Have the Police Commissioner or the Mayor call in some of these fellows and give them a stern warning. In extreme cases, the mob will hit back. A law officer's life is always on the line.

STAR FRONTIERS™

Science Fiction Game

SFQ: The rules say that a gas mask fits over the wearer's face. How does this work for a Vrusk who breathes through many small nostrils in its underside? And how does it work for a Dralasite who breathes through his skin?
SFA: This description was written from a Human point of view. A Vrusk gas mask is a harness arrangement that straps to the underside of the body. The filter is a thin sheet of plastic material that covers the nostril area.

The Dralasite gas mask is better called a gas suit; it completely covers the Dralasite. Again, the thin sheet of plastic material filters the harmful gases. Because this limits the amount of oxygen reaching the Dralasite, they may only wear these suits for a short period of time before they become too hot. The Dralasite gas mask may be worn with other defensive suits.
SFQ: The Expanded Rulebook gives two different costs for the Standard Equipment Pack. Which is correct?
SFA: The 150 Cr cost given on the Equipment List is correct. The 250 Cr cost given under Expanded Game Characters is incorrect.
SFQ: Would it be balanced to create a new PSA Jack-of-All-Trades? If so, how would this PSA work?
SFA: Yes, you could create such a PSA, although the skills system currently lets a character learn many different skills. If you created such a PSA, It would best use the doubled Technological PSA Skill Costs for all skills the character wanted to learn. Remember, that this PSA is not playtested, and it might be necessary to make changes in it once a campaign is underway.

TOP SECRET®

Espionage Game

TSQ: One of my players recently tried to attack an enemy agent with an object on the Additional HTH Weapons Table on page 33 of the 2nd edition rules. However, this is not projectile combat, nor is it to be found on any of the HTH tables. So where in the name of Bond am I to find the outcome of this action?
TSA: When the offensive fighter is using a weapon found on the chart on page 33, combat is resolved in much the same way as usual. Which HTH table is consulted will depend upon how the weapon is being used. Blows with a long, roughly cylindrical object such as a flashlight or an oar will be resolved on the Knife Fighting table if the object is 0-30 cm in length, and on the Swordplay table if it is over 30 cm in length, since they can be blocked in the same way that one would block a knife or sword thrust. Combat with billy club is resolved on the Untrained table, as are blows with square objects such as suitcases, gas masks, and telephones. (Very few agents are trained in HTH telephone combat.) Long, flexible items such as piano wire or chains can be used for strangling or whipping. When they are used to strangle, combat is resolved on the Untrained table by applying one of the "holds" (Hands on Throat). If the victim is surprised, consult Appendix One, under Assassination (Garrotes). When they are used to whip, treat as swordplay.

When a hit is scored, damage is determined as follows. The HWV of the object is added to the Offensive Fighter's HTH Weapon Value modifier on the Injury Modifiers table. This total is then added to the combat result.
TSQ: Do the die rolls for the Poison table mean the number of points lost from the abilities, or the percent of points lost?
TSA: The die rolls made when a character is poisoned give the percentage of points lost from the indicated abilities.

UNDER CONSTRUCTION

by Mary Kirchoff

The following Under Construction *room is suitable for use in D&D or AD&D games, and is designed to adjoin the room presented in issue #10 of POLYHEDRON™ Newszine. It may be used independently, but we suggest that they be used together.* Under Construction *rooms are written by RPGA™ Network members, and shouldn't be considered official TSR module sections.*

Player information

The party stands around the opened mosaic rose (from issue #10). You decide to lower yourselves down. You drop to the next level, avoiding the statue directly below the hole, and notice that the area around you shimmers and shakes; the shaking stops when the last character drops to the ground; the hole above slams permanently shut. You feel no ill effects, but you realize that something has happened to the area. The petals that preceded you down the hole swirl furiously in whirlpools of different sizes, and then scatter in a gust of wind.

You notice that you are no longer inside, but rather, in a garden of some sort. You stand in the middle of a 10′ x 10′ x 15′ trellis covered by climbing rose bushes. Ruby and cream-colored blooms poke through the whitewashed slats. Through the leaves and an arched opening in the trellis to the left of the statue, you see that barren fields stretch on endlessly beyond the trellis.

In the center of the trellis is a statue of a man in clerical robes. A golden medallion in the shape of a rose with a crooked stem hangs around his neck. He seems to be looking through the opening in the trellis.

At the base of the statue is a small plaque with the following inscribed on it in the common language:

NEDRAGESOR STANDS IN STONE,
BECAUSE HIS ROSES HE WOULD NOT LOAN.
REMOVE HIS CURSE, YOU'LL NOT REGRET,
FOR HIS TREASURE YOU'LL SOON GET.

Referee's section

The shimmering and shaking were the effects of a teleport to the Plane of the Abyss. They should realize that they have left the Prime Material Plane from the looks of the land.

The statue is Nedragesor. His goddess (the angry one) cast a very intricate curse on him. She turned him to stone, but put in another clause. If he remains a stone statue undisturbed for 100 years, the curse will be lifted. Unfortunately for Ned, she decided to "rely on the kindness of strangers" and put a plaque at his feet which tempts anyone who reads it to free him (the proper spell to release him is detailed momentarily), thus negating any amount of time he has already served.

No spells or physical force will destroy the statue. If the characters try to touch the rose bushes in any way, they will suffer (as with the *Wall of Thorns* spell) 8 points of damage plus an additional amount of hit points equal to the character's armor class.

Ned's curse may be lifted by the 3rd level clerical or 4th level magic-user spell *Remove Curse* by a cleric or magic-user who wanders into this plane either through the previous marble room or by other means, but Ned must start serving his penance again from the very beginning. He is not able to warn anyone beforehand; any messages he might try to leave for future travelers will be erased before anyone else can see them.

The key to the room is literally a key; the golden rose medallion that hangs around Ned's neck. Any character may easily remove the medallion. The party needs the key to leave this plane and return to the Prime Material Plane. A member of the party must hold or wear the medallion while crossing the threshold of the trellis; this will open the portal back to the Prime Material Plane. It will remain open for all members of the party who stand within the area of the trellis. Those outside of the trellis when the medallion-portal contact is made will *not* automatically teleport back, nor will they be able to get back into the trellis area to cross the threshold; they will be trapped on the Plane of the Abyss (for the purposes of this encounter, anyway). Characters may cross through the opening without the medallion, but they will remain on the Plane of the Abyss unless someone before them has crossed through with the medallion.

If the characters do remove the curse, at the moment that the spell is cast, the faint sound of a woman's chuckle will be heard. All of the vegetation will instantly turn to swirly marble in the color of the original flowers and vines. If the character have not damaged his garden, Ned will animate, look around, sigh, and shake his head.

Ned is generally a good-natured, crotchety old guy who's gotten used to well-meaning or greedy bands of adventurers. He'll tell the party the story of the curse and sadly inform them that they've probably suffered the worst of it: the powers of all of their magic items have been reduced (the reduction is left to the DM's discretion because items will differ from party to party). Ned will say he's sorry, but tell them there's nothing he can do.

Then Ned will excuse himself and tell the party that he'd like to get back to his curse, and will ask them if they would splash some holy water on him (or if none is available, the party may offer a magic item) to turn him back to stone. He will offer them the key to his treasure chamber as payment.

If the characters ask him how to get back to their own plane, or anything else for that matter, he will tell them that he doesn't know; he only knows how to get to his treasure chamber. He won't give them the key or tell them how to use it until they throw holy water (or offer a magic item) on him.

If they do throw holy water on him, he will toss his medallion to them and choke out the phrase "Go through the trel . . ." before hardening into stone.

If the party has no holy water or magic items, or chooses not to do as Ned asks, their only hope of escape from this plane is to take the medallion and walk through the threshold (accomplishing this accidentally or on purpose). Otherwise, they will be trapped on the Plane of the Abyss until they starve or someone else "pops" in.

If the party decides to remove the curse a second time to pump him for more information, or if his garden has been damaged in any way (while Ned is animated, damage incurred to the real garden would look like chipped pieces of marble, broken trellis, etc.), Ned will fly into a rage and do great damage to the party (DM's discretion; consider that Ned is a very powerful cleric and that he loves his garden and wants to get back to it — with it in one piece).

POLICY STATEMENT

In the beginning there was DRAGON® Magazine. Since its inception it has encompassed the rise of the DUNGEONS & DRAGONS® game and other role-playing games including those with science-fiction themes.

Now there's Ares™ Magazine, a bi-monthly periodical resurrected from the demise of Simulations Publications Inc. Ares Magazine used to be primarily a simulation map-and-counter gaming magazine, and indeed four of its issues contain complete boardgames. But now, every issue contains a "Role-Playing Gamer" section dedicated to science-fiction role-playing games.

Originally Ares Magazine balanced its content between fantasy and science fiction. And in the past, DRAGON Magazine included science fiction in its pages.

No more. Both DRAGON and Ares Magazines will now streamline their focal points. The fantasy that was in Ares Magazine will now appear in DRAGON Magazine. Conversely, the science fiction that appeared in DRAGON Magazine will now be showcased in Ares Magazine. This realignment means fans of both genres will receive substantially more material.

Fantasy-gaming enthusiasts should be reading DRAGON Magazine, the premier magazine in the field, and science-fiction gamers can now get their fill in Ares Magazine — a menu of boardgames, role-playing games, science-fact articles, science-fiction stories, plus reviews of the entire media spectrum of science fiction.

The minimal attention that DRAGON Magazine could afford to devote to games like GAMMA WORLD®, TRAVELLER®, STAR FRONTIERS™, etc., can now be fully addressed in Ares Magazine with modules and supplements.

TSR Inc. is determined to properly service the rapidly expanding fields of fantasy and science-fiction games. DRAGON Magazine has done so with fantasy. Ares Magazine will now do so with science fiction.

GODS, DEMIGODS, AND DMs

by Roger E. Moore

One of the milestones that an ADVANCED DUNGEONS & DRAGONS™ or DUNGEONS & DRAGONS® game campaign reaches occurs when the player characters, for the first time, directly encounter a deity or demigod figure. Often when this happens, the Dungeon Master is not well prepared to role-play the deity's character and may be uncertain of how to make the deity react to the party's requests, supplications, or demands. Some DM's will randomly roll for a god's reaction or attitude toward the party, generally using a percentile roll with 01 being an extremely negative reaction and 00 being extremely favorable, with shades of the two in between. This method produces some highly unusual results and can confuse the DM even more as to a proper course of action. Does a 98 reaction mean the god gives the group a present? Does a 03 reaction to a compliment mean the god ignores the remark or kills the speaker? The very presence of a deity, if not carefully handled, can be a very destabilizing influence on a campaign, particularly if the gods are prone to hand out artifacts to player characters and to grant their every wish and desire.

Another often encountered problem is that many times the gods, great as they are supposed to be within the AD&D and D&D game systems, do not look so great when they are met. They may be caricatured as pushovers or weaklings who talk sternly but still give the players whatever they want. Nothing of the supposed majesty that they represent comes through; none of the respect, awe, and bone-shaking, knee-rattling fear that their presence should engender is felt. Instead, the party tends to think of the gods as just another collection of ultra-monsters to be bullied and, all too often, slain for the experience points and treasure they possess. One sure milestone that indicates that a campaign is in danger of collapse from Monty Haulism comes

when the adventurers kill their first deity; a sure milestone that the campaign has gone totally out of joint comes with the slaying of the second deity.

It should be said that very little of the following material will be of use in bringing a campaign that has gone out of control back within manageable limits. Campaigns of this sort should be folded up and put away quietly with no fuss. I am not trying to pass personal judgement on those DM's who enjoy running god-killing campaigns, or who like their deities played by random rolls of the dice, or have gods help characters out in every other adventure. These kinds of adventures do not appeal to me, but everyone has the right to game as they like. Dungeon Masters who are interested in maintaining stable and long-running campaigns may consider the following suggestions to enhance their own enjoyment in running the game, and their players' enjoyment in having a more "realistic" and playable world in which their characters can adventure.

The DEITIES & DEMIGODS™ Cyclopedia (popularly called the DDG) contains a few thoughts on the topic of how a DM can effectively role-play deities in a campaign adventure. Some of these points are worth elaborating on.

Gods are powerful. Gods are ageless, immortal, and mighty. They can be more brilliant than the smartest mage, stronger than the greatest warrior, faster than the most able thief. They are elemental forces, the distilled essence of the spheres of power they represent. They are not flesh and blood, their wounds do not bleed red. They think about things that would make sages pale with fear. They do things that other creatures and beings can only barely imagine, and travel to worlds and times of which no one else has the slightest inkling. They are the masters of life, death, and reality. Mortals such as player characters have the same status to them as common ants to us, and depending upon the situation mortals can be treated with the same careless regard we treat ants with. Some gods, true, are said to like their worshipers; it is just as true that the same gods can retaliate in their own defense and can in moments lay to waste vast areas of land and life. Gods should never, never, never be taken for granted.

Take Zeus, for example. In the earliest days of the world, it is said that Zeus did battle with evil titans, giants, and monsters almost beyond number. Gaea, the old goddess of the earth, gave birth to a final monstrosity which she sent against the Greek gods in revenge for their defeat of the titans. This creature was named Typhoeus, and was larger than a mountain. Typhoeus makes the worst monster in the Monster Manual and Fiend Folio look weak. A hundred flaming dragons' heads arose from its shoulders, and thousands of poisonous vipers sprang from its body. Its appearance was so terrifying that all of the other Greek gods but Zeus ran away rather than do battle with it. Zeus alone fought against it, lightning leaping from his hands. The seas boiled away under the onslaught of their battle, hills and mountains split and fell, molten rock burst out of the shattered ground. Zeus eventually won the war and crushed the monster underneath a mountaintop, forming a permanent volcano from which fire and smoke from the undying beast still roll.

This story can be found in almost any common reference work on mythology. Keeping this tale in mind, how do you think Zeus is going to react to someone who points a sword at him and mouths off an insult or a threat?

In short, the gods, human though they may seem, are not human at all. Dwarven gods are not dwarves; elven gods are not elves. Gods are gods and mortals are mortals, and the two do not meet except on the gods' terms. In role-playing deities, the DM should act as if the gods had no limits on their powers even if such limits exist. Gods are used to displays of power, and whatever power the player characters can muster is extremely unlikely to impress them. After all, mortals are not likely to be around for long; they are like mayflies who are born, grow, mature, breed, and die within the same day.

A god's reaction to an adventuring group should *not* be randomly rolled. Deities should be fully role-played and the DM should make whatever decisions he/she feels are appropriate at the time. There is nothing wrong with calling a "time-out" in a game in order to make some notes on a god's personality or opinions on things (or possible modes of attack and defense if this is necessary) if the players should unexpectedly attempt to summon one into the campaign. This "time-out" also serves as a warning to the players that they've just done something that may have unusually strong consequences for them, and could suddenly result in their characters' abrupt demise. Nasty DM's might like to laugh sadistically now and then as they prepare the deity for appearance in the game in such situations, but this isn't necessary. Any players with a little bit of sense will know that they could be in trouble.

It doesn't hurt to make a god's appearance into the adventure a spectacle. This could, of course, depend upon just *how* the god is introduced. If the player characters happen to mention the name of a major Chaotic Evil deity while out in the wilderness, then the following sequence of events might be one good way to have him, her, or it (or them) appear. Within one round after the name is mentioned, a stillness falls upon the area around the party. It becomes unusually cold for unknown reasons and animals become nervous (smaller animals flee). The air becomes thicker, and movement becomes just a little more difficult; a peculiar haze begins to form in the area surrounding the party, light becomes dimmer, and vision becomes less clear. Within the next few melee rounds (regardless of what the party does) the temperature begins to fall quickly and the air becomes thicker and more oppressive. Strange and ghastly odors, like carrion and burning sulphur, become very noticeable. All animals attempt to flee the area and cannot be controlled except by magic. Morale checks at hefty negative modifiers are made for NPC's, who will also try to flee in terror if the checks fail. Vegetation near the party members begins to wither and turn black. Bits of ash appear from nowhere and swirl about. And all the while the oppressive stillness grows, deadening all sounds, making conversation more and more difficult. The deity has not appeared yet.

The deity doesn't have to appear in person, and can simply cause the character who mentioned its name unfavorably to be cursed in some way (*Polymorphed* into a bug, stricken with some awful disease, unable to gain experience points for a month's time, deformed facially to reduce charisma, etc.). Such happenings should be well within the powers of a *Wish* or *Limited Wish* spell, which all deities are able to use. But say the character was particularly rude or obnoxious to the deity. Perhaps the god *would* come, timing its appearance for just the moment when the unfortunate character had his/her back turned to give the deity a

few free shots from surprise (this *is* an evil deity, right?). If the character is powerful enough to inflict serious damage on the deity, this will be known in advance (gods are often so intelligent and wise that they will probably know far more about the character after just a moment's inspection than most people would find out after an hour of questioning). Gods, according to the DDG, have an innate teleport ability; they can simply move aside out of attack range after delivering a blow.

Another example may help. Bad Bart the Paladin goes out and starts calling out the name of a demon prince like Demogorgon, hoping to summon him (it?) to fight; Bart has +5 plate mail, +5 shield, Holy Sword, etc. The DM has decided that rather than roll the standard 5% chance per mention of the demon's name of summoning it, the chances are good that Demogorgon hears the call but, being extremely intelligent, discovers the paladin is powerful enough to be a serious concern. So Demogorgon doesn't show up right away. But Demogorgon remembers. And the very next time that the paladin takes off his armor and shield and hangs his sword on a peg to go to bed, his room will have another occupant. Perhaps other demons will be *Gate*d in to seize the armor, shield, and the sword to take them into "protective custody" on another plane, while Demogorgon and his allies entertain the paladin. Goodbye, paladin.

Not all encounters with deities need be so awful as the above, which represents an extreme example. A high-level cleric may feel it necessary to contact his/her deity directly for advice or other important matters. The character could cast a *Gate* spell or simply make a sacrifice and attempt to summon the deity or a minion of the deity in a non-magical ceremony. If the DM determines the summoning is successful, the result can also be played out in spectacle. For example, a high priestess of Bast, the Egyptian cat goddess, has captured an artifact belonging to Set (Bast's bitter enemy) and wishes to summon Bast to turn the device over to her. The DM determines that Bast hears the call and will appear in person.

At the height of the ceremony in the priestess's temple, there is a new sound, a deep and almost inaudible motor-like noise. It appears to come from all around, from walls, ceiling, and floors. Slowly it builds in intensity — a gentle rumbling like the purring of many great cats. Lights seem to dim gradually and from the darkened corners of the temple room, cats begin to appear; small house cats at first, then larger ones, until finally, giant lions and sabretooths stalk into the room. The cats appear quite friendly, even the big ones (though anyone who is secretly an agent of Set will be mercilessly attacked, slain, and eaten).

Finally, out of the darkness comes a pale fog, with a strange odor like a pleasant, forgotten spice. Out of the fog comes Bast; when she appears, the deep drumming purr becomes very noticeable and strong but seems soothing to the high priestess. Bast listens silently as the priestess explains why she summoned her, and then uses her powers or various cat helpers to have the artifact removed. Whether or not Bast speaks will be up to the DM, but even if she says nothing she can still show her appreciation to her cleric. Before Bast leaves she hands the priestess a small box and touches the priestess' forehead; then the goddess steps back into the shadows, her cats begin to disappear, and the purring sound fades away.

What were the gifts the priestess received? This opens up another problem in Dungeon Mastering divine beings. What can a deity do for a faithful worshipper who has earned some form of reward?

The key words here are *game balance*. Gifts from a deity should not be exceptionally powerful, and definitely should not be artifacts. However, there is something of a let-down in getting a +1 dagger from your deity after you've done a might deed in his/her name. A good compromise would be to invent a new type of magical item, one not listed in the Dungeon Masters Guide. The box the priestess opens after the ceremony is found to contain two small gold and ivory figurines of adult sabretooth tigers. When cast upon the ground and Bast's name is spoken the figurines grow into two huge sabretooths and will obey the priestess (and her alone) as the figurines of the Golden Lions mentioned in the DMG.

As for the touch on the forehead, this might simply be a *Bless* spell that will fade in time, cast as a farewell gesture by the goddess. This seems too mundane, however. It might also be a new and powerful (though limited) special ability granted to the cleric. Perhaps she will gain a +1 bonus to hit and damage vs. snakes and all clerics of Set. It might grant her the ability to speak with all felines on a permanent basis, and she would be able to ask their help (though she would not be assured of getting it; at worst the felines would ignore her but would not harm her).

It may appear that a lot depends upon the DM's ability to successfully project the image of strangeness and great power that accompanies the appearance of a deity; this is true. This may take practice and some thought, but the results should be well worth it. More than any other encountered being or monster in the AD&D™ or D&D® games (or any other fantasy role-playing game for that matter), deities require forethought and care in their use. It should be made clear that there is a definite line to be drawn between player characters and divine beings, and this line should grow ever stronger as the game progresses.

Of course, spur-of-the-moment gestures, if properly done, can be quite effective in getting this point across. On an adventure that I once refereed, the player characters summoned Zeus and were just concluding some business with him when one of the group, a paladin who worshipped another deity, wagged his finger at the Ruler of Olympus.

"Just remember to watch yourself," the paladin admonished as other party members looked at him in horror.

"You ain't the only good god up there in the sky. Mine is a lot more powerful than you."

Zeus looked at the paladin and his face turned dark. Other party members immediately left the area at high speed. Zeus raised his finger and pointed it at the paladin.

"You are a defender of good, so I see no need to destroy you," he said. "But you need a lesson in humility." So saying, the paladin was abruptly (and with no saving throw) turned into a giant cockroach, an incarnation that lasted for a week's time. There were no more such incidents with the paladin or any other group members afterwards.

Think about it the next time one of your players starts wondering aloud if it would be possible to get the ruby rod of Asmodeus directly from its owner and without necessarily asking for it first. Then smile and say, "Sure, anything's possible. Wanna try?" Say it right and the group will go back to planning raids on orc lairs. It can make all the difference in the game.

SPELLING BEE

by James. M. Ward

This issue's article deals with the *Continual Light* spell, one of the greatest of gifts to the player character, and the *Continual Darkness* spell.

The *Continual Light* spell creates a light almost as bright as daylight in a 4" diameter. The clerical version is the only one that can be reversed. It can be cast into the air, onto an object, or at a creature. This makes it a mighty tool in any character's arsenal of weapons.

Consider the first use of this spell. It can be cast into the air. For those areas where characters frequently travel, this spell is a must for lighting the way because the duration is permanent. What better way for the party to be warned that there is trouble ahead than to have their *Continual Light* spell negated in a dungeon passage they normally travel through? If the spell is still working, the way is bright and travel is easier; if it has become dark again the party *should* realize that there is a new danger to deal with, but they won't be as likely to be surprised by it.

One of the best uses for this spell is the manufacture of rods with *Continual Light* spells on them. The characters can keep the rod in a leather pouch at their hips until needed, and then bring out a powerful light source to be thrown into dark chambers, down wells, or in any capacity that the usual cumbersome torch fills. (Don't make the same mistake I did *once*. I had made a practice of having each of my characters carry this type of rod as their only light source. I was dismayed to discover (too late) that one of my characters needed to light some oil and had no lantern or torch burning. My DM wasn't sympathetic.)

When the spell is used on arrows, many new uses can be created. Magically-lit arrows in the hide of a nocturnal monster should partially blind the monster. Magically-lit arrows can be seen for miles when your character or his/her party is lost in a forest, but remember that the enemy can see them too. A few of these arrows can also go a long way to reduce the confusion of fighting blindly in the darkness.

The *Continual Light* can be used to fool enemies, too. Imagine the dismay of a band of robbers or orcs who see a group of five adventurers rushing them with glowing swords. The robbers would most likely think the swords were magical; they wouldn't know that the glow was only the result of a *Continual Light* spell on an ordinary sword (some type of morale check should be made).

Imagine a group of low-level wizards who, when attacked, bring out wands, rods or staffs with glowing ends. Their enemies are bound to be a little intimidated at the prospect of fighting against so many magical devices, even if the devices aren't what they seem.

There are also some "indirect" ways to use the *Continual Light* spell. Have your character throw a *Continual Light* spell on a persistent monster who is hard to kill and constantly surprises your character; the creature will have a hard time surprising anything or anyone afterward. This spell has the potential to blind a dungeon monster; if it makes its saving throw, at least the area around the party will be filled with light for further battle.

Beasts set free at night to track a scent are much easier to track themselves when they glow brightly. Use the spell on a creature traveling in the dungeon with your character's party so that, among its other duties, the creature lights the party's way. Small birds can be used to sense the presence of gas in a cavern, but for those areas where the characters don't want to walk blindly, let a bird with a *Continual Light* spell on it light the path.

The reverse of this spell, *Continual Darkness*, cast by clerical types, is almost as useful. (Take great care to never have any of your character's *Continual Light* devices out when he/she uses the *Continual Darkness* spell.)

Imagine the fear that a pool of darkness must inspire in those who come close to your character's holdings in broad daylight and see an inky mass in front of his/her gates.

The *Continual Darkness* spell is a useful weapon to use in any fight or encounter. When the battle becomes heated and the odds are against the party, have your character throw a *Continual Darkness* coin and run; the confusion the sudden darkness causes could possibly save your character's life. Have your character cast this spell in front of a pit; invaders will stumble around in the darkness and are much more likely to fall into the trap. Cast this spell on marbles or other small objects your character can toss behind like crumbs. The *Continual Darkness* spell can even create a good hiding place by simply throwing a few of these items around the party's position; stand still while the party's enemies fumble around in the darkness. These darkness pools are also perfect for stopping the power of a *Magic Missile* because the magic-user can't throw them through the wall of darkness.

Items with *Continual Darkness* on them are also perfect tools for thieves. The spell creates instant dark alleys or places for the cutpurse or pickpocket to more easily ply his/her trade.

What self-respecting wizard, interested in guarding his/her tower, would be without several of these areas of total darkness to hide his/her tower? It's hard to find trip wires, moving blades, or dead falls if darkness guards their positions. The thief would have a very difficult time picking the lock on a wizard's door if that lock is bathed in darkness the thief can't get around.

Further, if a character is aware that he/she is going to face a Medusa or Basilisk, the character can use the *Continual Darkness* spell to make the odds more even. That is, a Medusa's ability to turn a character to stone would be negated by the fact that the area would be bathed in darkness and the character could not see the Medusa to be turned to stone, thus giving him/her a "fighting" chance.

THE HIVE MASTER

by Harold Johnson

This scenario is designed for use with the GANGBUSTERS™ game rules. However, it harkens back to the days of the pulp novels. Here, insidious villains attempt to corrupt science to their own devious, vile goals. Here, every moment is filled with danger and excitement and death is but a shadow away. Mobsters are mere punks to these villains, and only real Crimefighters can hope to stop them!

This scenario is for two to four players. Characters should be limited to handguns; heavy hardware is frowned upon in small towns. Please read the entire scenario before beginning play.

Background

The tires on your sedan beat out a rhythm along the pavement of this highway to nowhere. It only took a phone call from Arthur Wainscott, industrialist and retired police commissioner, to send you on this little tour of rural America. He had received a call from the deputy of a small burg known as Lyle. It seems his old friend the sheriff had bought a bullet from his own gun and the county was calling it suicide. Wainscott called it murder! Wainscott had pulled your tails out of the fire many times, and now he was calling in his marker.

Cast of non-player characters

Deputy Ed Cartwright

MU: 75	AG: 62
OB: 50	DR: 56
PR: 5	LK: 38
HP: 19	WPN: .45 Rev.

Ed is young, idealistic, upholds the law, and feels that none are above it. Sheriff Tom Versiter was like a father to him, and Ed has sworn to find his killer. He does not know the professor.

Dr. Clark Savage

Savage is the town doctor and coroner. He likes Ed and doesn't want to see him get hurt. Doc believes the pressure finally got to Tom. Grumpy and slow, Savage feels that youngsters are too hot-blooded.

Mr. Geoffrey Worthy

MU: 45	AG: 70
OB: 60	DR: 65
PR: 7	LK: 45
HP: 17	WPN: .22 Rev.

Owner of Worthy Industrial Chemicals, Geoffrey Worthy appears to be a concerned industrialist. He will be very helpful and provide what aid he can. Actually, Worthy hired the professor

and has fed Melifica's desire for revenge by instigating a plot to defraud the government of half a million dollars to develop a new pesticide.

Trudy Melifica

Daughter of Abe, Trudy is concerned about the absence of her father and believes something terrible has happened. She won't believe ill of him. She has a degree in entymology.

Patsy Fallon

MU: 40	AG: 60
OB: 50	DR: 55/65*
PR: 4	LK: 20
HP: 15	

Patsy owns and runs Fallon Cropdusting. He is not very talkative or personable. He has been working for Worthy, but doesn't trust him. (*Flying Score.)

Professor Abe Melifica

MU: 85	AG: 95
OB: 60	DR: 78
PR: 3	LK: 10
HP: 23	

The professor is a little, balding man with a twisted spine; one side of his face is scarred, causing a perpetual smirk. He has a barrel chest and a narrow waist, and wears thick, smoked glasses. A brilliant entymologist, Abe has become hateful of a world and university that mocked him. Imbalanced, he seeks revenge by using a breed of harvester bees he created.

Harvester Bees

An artificially created breed, these bees have a very short life span, and the queens are sterile. A swarm can decimate 20 acres of land in four hours. A special solution of sugars and nut proteins is sprayed on crops to cause a feeding frenzy. Their sting is virulent and they do not lose their stingers. A half dozen stings is very painful — two dozen can cause delirium (check MU — no. of stings) and eventually a coma. One hundred stings is fatal.

Event 1: Asking for directions

Nearing Lyle, the characters will notice ravaged crops and several scorched fields (an effort to destroy the bees' supposed burrows). They will get lost and must stop to ask directions.

A farmer with a shotgun is arguing with the professor and Fallon, refusing to let them dust his fields. He doesn't believe in the use of chemicals. Nearby is a pickup truck with "Fallon's Cropdusting" painted on the side. Fallon and the professor will get into the pickup and drive off as the characters approach. The farmer will provide directions, but will be unpleasant if questioned further.

Event 2: Sheriff's office

Lyle is a small, dusty, country town where most people mind their own business. The deputy will greet the characters at the sheriff's office, and then brief them on Sheriff Tom Versiter's death.

1. Recently, farms have been plagued by swarms of bees that destroy crops and kill livestock. The swarms are sporadic, and the county has kept it quiet to avoid panic while a pesticide is developed. Some farmers have left.
2. Tom was frustrated by his helplessness. He couldn't even stop his sweetheart's family from leaving.
3. Then Tom said he was on to something, and about to blow it wide open.
4. Three days ago he disappeared. He had been dead for two days when his body was found yesterday near Fallon's hangar. Fallon had been out of town when it happened.
5. Tom had been shot, his gun still in his hand. The coroner says the wound was self-inflicted. (It was — while Tom was dying from massive bee stings, he shot himself to provoke an investigation.)

After lunch at Cora's Cafe, the characters can talk to the coroner.

Event 3: Cora's Cafe

Cora's Cafe has a homey feel. The fried chicken and apple pie are especially good. Cora is friendly, but no one else will speak to the strangers. After a while, the professor will enter and sit next to them. He will order tea and pour a lot of honey it in. He has a nervous habit of licking his lips and brushing his remaining hair back.

If the characters don't try to talk to him, he will offer small talk. As they leave, he will give a friendly warning that this is a small town and nosy outsiders aren't appreciated. (He has planted a bee in their car and it will sting someone as they get in.)

Event 4: The Coroner's

Dr. Savage will hesitate showing them the body — it is decaying. If asked to examine the body, the following may be discovered.

1. Except for a single hole where the bullet passed through, there are no other signs of violence.
2. Examination will show powder burns and that it is only a belly wound.
3. The body shows excess swelling and a rash-like condition.
4. A blood analysis will show a high toxic content of venom.
5. Searching his clothes will reveal a dead bee in one pocket.
6. His shoes do not have any mud between the heel and sole.

Event 5: Fallon's Cropdusting

The scene of the shooting is a small barn north of town that has been converted to a hangar.

As the characters drive up, a gray van will pass them. An Observation check may spot one of the following: the van says Worthy Chemicals on it; there is a speaker mounted on top; the driver is the professor.

Fallon will act defensive, and will only let them snoop if he is badgered. He will lead them out behind the barn to where he found the body. Then he'll leave to answer the ringing phone.

The area is muddy. There are no signs of a struggle and the bullet is not here. While investigating, the characters will hear crashing glass. Returning to their car, they will find the rear window smashed and Fallon nearby working on his pickup. The deputy will stop them from doing anything rash, tell them that the town will pay for the window, and get them to leave.

Event 6: Worthy Chemicals

Ed will take the characters to meet the local expert on insects, Geoffrey Worthy, at his plant outside of town. Worthy, a well-dressed gentleman with gray hair, will ask if they are from the government, for he desperately needs the money to complete his pesticide research.

His company expert, Professor Melifica, has not come to work for a week. But the Professor is "eccentric" and unpredictable. He has a daughter in town who might know his whereabouts. If pressed, Worthy will describe the professor and act surprised at what the characters tell him.

The professor's office is on the second floor of the research building. This building has no windows, and the only way in is through steel doors across a skywalk via an elevator which uses special keys. Worthy will take them in via the elevator. The elevator

smells of fresh paint. This is where Tom really died; when he broke into the building bees were let in through the ventilator shaft. Stuck to a screw is half a bee painted white. There is a small patch area at waist height. Tom's bullet is still imbedded here.

Everything in the professor's office is opened and in disarray; the professor is messy. Little will be understood by the characters. Observation checks might let characters notice several mounted rare queen bees from South America in one of the cases. Notes found are unintelligible, though several books have been marked on various subjects: Hymenoptera, text papers in Portuguese on a type of fruit that bees consider a major pest, a book in German on chemically induced mutations, and several books on bee raising.

Event 7: The daughter

Ed will recommend they question the professor's daughter; he arranges for a meeting with her at the boarding house. Trudy will tell the characters that she has not seen her father in a week and is worried. She will talk about how disturbed her poor daddy is, especially since his trip to South America. She will not think ill of her father, believing that everyone mistrusts science.

Her expertise with insects can be tapped to gain the following:

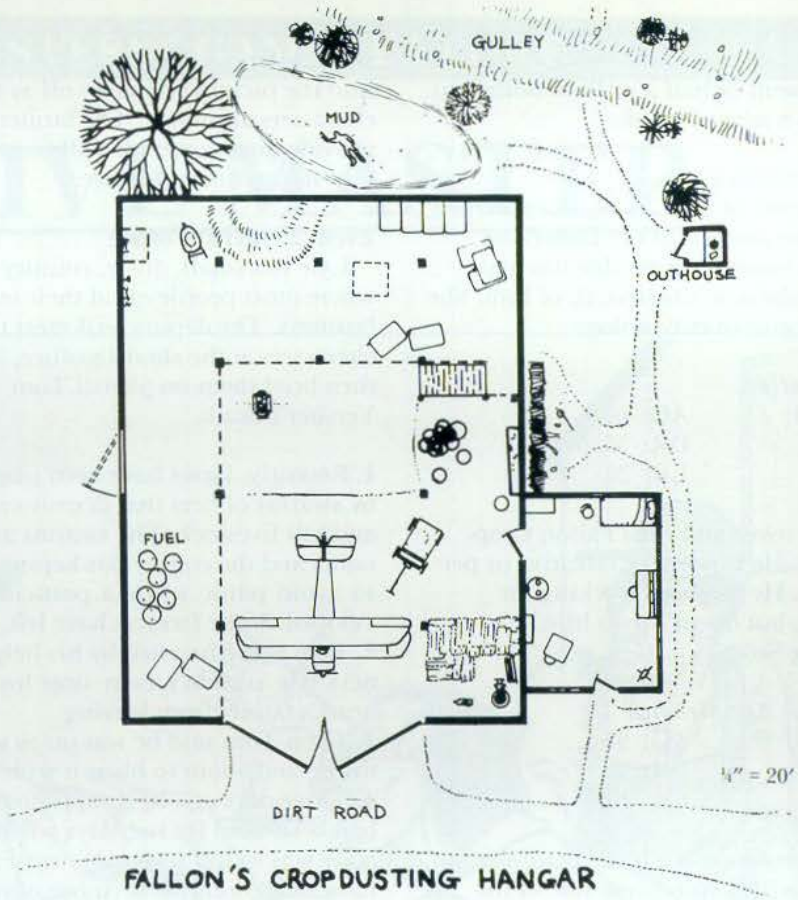
1. Harvester bees are burrowers and build their hives underground.
2. They are most active during the day and when it's hot.
3. They can smell protein and sugar.
4. Cold makes them sluggish, smoke kills them, and subsonics repel them.

At the end of their conversation, the characters will receive a call from Fallon. He feels he's being set up and wants to spill his guts but not where someone will spot him. He wants to meet them at the Detwyler's farm (where they first stopped to ask for directions) at 1 A.M.

Event 8: Trap

An entry road leads up through wheat fields to the main house. It is a warm evening. A windmill and pump with water tank (3′ deep and 10′ wide) stands next to the barn. In the field stands a shadowy figure. It is only a dummy. The professor's van will pull quietly off of the road into the fields.

A dull droning will be heard, building to the roar of an engine. A biplane



FALLON'S CROPDUSTING HANGAR

will dive at the characters and spray sap onto the crops, also hitting the characters. It will make three passes and then roar away, followed by the angry hum of bees.

Remember the rear car window is broken. The bees will attack in 5 rounds and cause four bruises each round thereafter. Characters may make an Agility check to only take half damage. Characters wearing heavy clothing take half damage. Characters knocked unconscious by stings take double damage each following round. Characters may leap into the water tank to avoid the bees. The bees will leave in half an hour.

Commotion will waken Detwyler and he will not be pleased.

Event 9: Cat and Mouse

The characters will no doubt want to pay Fallon a visit. They will find the front office in shambles and a trail of blood leading into the darkened hangar. Power is out. There are sounds in the hangar. Two thugs are searching the hangar for the hiding Fallon. This event should be played as a cat and mouse game.

The following things should happen, ending with a gunfight and the fire. The door will blow shut and lock.

1. Cat with kittens will startle and may distract characters.
2. Unstable stack of tires will fall.
3. Fallon is hiding in the rafters and may drip blood on those below.
4. Trap door in the loft floor.
5. A bird may flutter up from the eaves.
6. An engine hangs from a chain and may be swung at someone. Several ropes also hang from the rafters.

Once Fallon perceives there are others present besides his stalkers, he will cry out for help. Gunfire will ring out and he will fall. If someone reaches Fallon's side he/she will hear Fallon mumble, "Hurt bad . . . prof crazy . . . bees . . . promise . . . catch him . . . Worthy." Once the message is delivered he will die.

The two thugs will try to escape through the hangar doors. One will dump gas about and light it. His sleeve will catch on fire; he will leap out the door and the other will bolt it.

The characters now have 50 rounds as the fire spreads before it will reach the fuel cans. On round 50, the fuel cans will start to detonate 1 per round causing 4 wounds to anyone in the barn; a successful Luck check reduces damage to half.

The door may be battered down with the plane, and there is a loft door.

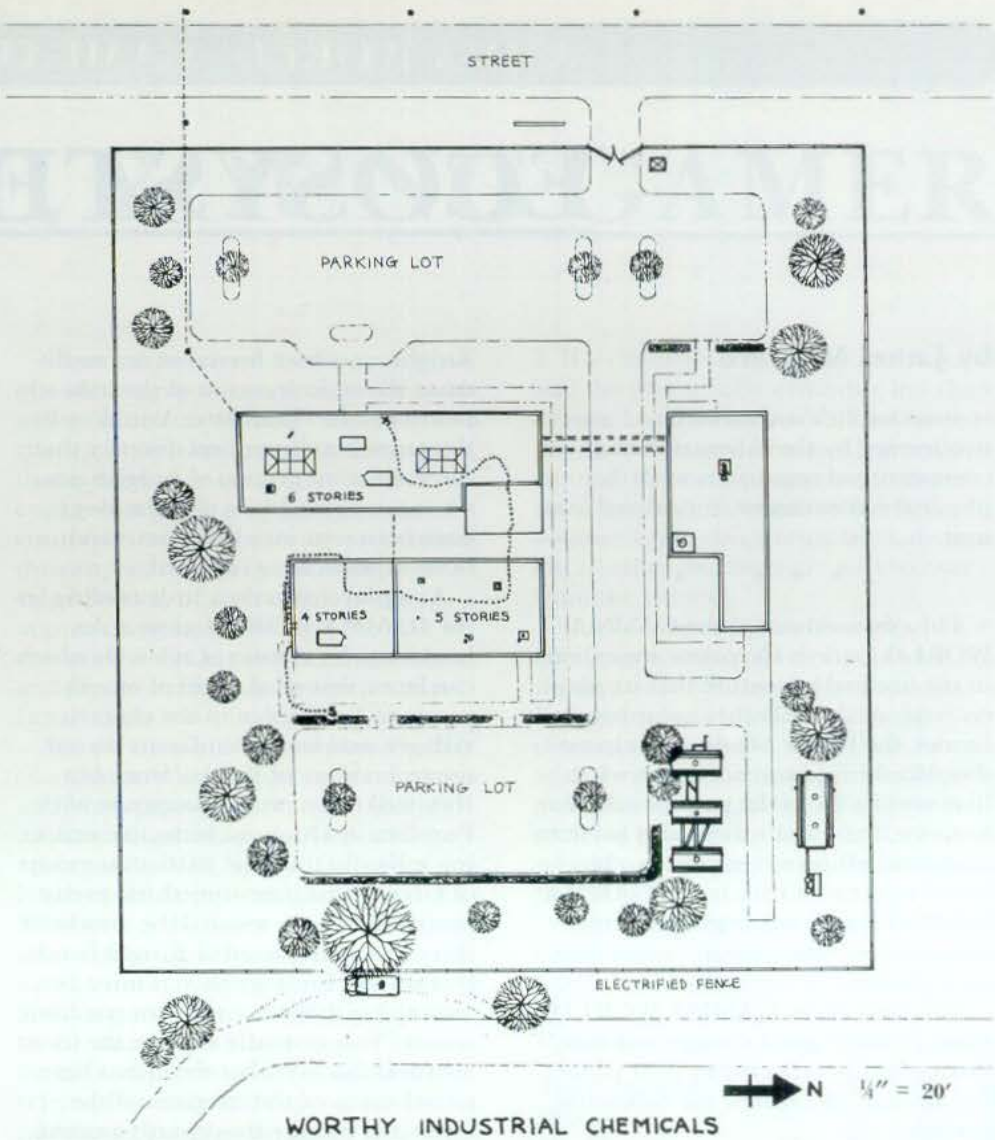
Event 10: The chase

The professor's van will be found parked out back of Worthy Chemicals, close to the fence and an overhanging tree (see map). The professor is crossing the grounds to the building. Characters may climb onto the roof of the van and then swing on the branches of the tree to cross the fence. Abe will spot his pursuers and lead them a merry chase. Treat all special actions of the chase as dangerous movement and make Agility checks to see if they succeed. The professor will always succeed.

The scene will go as follows:

1. Up stairs to second floor.
2. To fire escape and up to third floor.
3. Across 100′ ledge to drain pipe.
4. Up 15′ drain pipe to roof.
5. Vault to higher level of roof.
6. Rotting roof, Luck check or fall and take 1 bruise.
7. Leap 15′ gap.
8. Scramble up incline.
9. Slippery roof; avoid skylight or fall and take 6 wounds.

The professor will finally be cornered by the big exhaust fan and surrender when the fan starts up and blows his glasses off, revealing faceted bug-like cataracts on his eyes. He will stumble to the edge of the building and fall, followed by the sound of shattering glass. The characters will find that he caught hold of a flagpole and swung in through a window.



WORTHY INDUSTRIAL CHEMICALS

Event 11: The end?

Characters will have to break the roof door open. They can hear footsteps running down the stairs ahead of them. The door to the third floor is just swinging closed. If they listen they will hear raised voices. The sound comes from Worthy' s office. Two shots will ring out. When the characters break into the office they will find a shaken Worthy standing over the bleeding body of the professor. He will claim that the professor threatened him; he (Worthy) wrestled the gun away and accidentally shot the professor.

The deputy will be satisfied that justice has been done, and will call the coroner to take the body away. Worthy will act relieved that the madman has finally been stopped; he only wants to get the money to perfect his pesticide.

Event 12: The truth comes out

Worthy will call Security to clean up and escort the characters out. When the guards arrive, one wears a bandage on his right arm from a burn and will do a double take when he sees the characters. A fight should follow when the characters figure out that the guards were the thugs who murdered Fallon. Worthy will flee through a side door.

Event 13: Finale

Worthy has fled across the skywalk to the research building to destroy evidence. The door is locked, but one of the guards has the keys. There is a ventilator shaft on the roof.

A light is on in a lab in the northeast corner of the floor. Inside are several cloudy glass hives; the bees are dying from ammonia poisoning. The smell of smoke drifts from an attached office where Worthy is burning notes. He has a small glass hive of the bees with him. He also has a .22 revolver with 4 shots left and a canister of tear gas. He will shoot first and then cover his escape with the gas. There is lots of cover behind the lab benches.

Worthy will make it to the elevator and apparently escape as the gagging characters watch on (-40 modifier to hit). He chuckles as the door starts to close. Suddenly, he cries out in pain and slaps at his arm. The doors muffle the sound of breaking glass and the angry hum of bees.

* * * * *

Epilogue

The warm autumn wind brings the bittersweet odor of the city to you, and the gray haze promises new battles with evil. Geoffrey Worthy is dead, a victim of his own ruthless greed. Tom Versiter's murderer has met an ironic justice. But this brings no sweetness of victory, only an empty, hollow feeling at the thought of how close you came to facing the Reaper yourself. At least you feel that you're not fighting the battle against crime alone. There must be a greater power with it own sense of justice watching over you.

ECOSYSTEM

by James M. Ward

ec-o-sys tem (ek'o sis'tem) *Ecol.* a system formed by the interaction of a community of organisms with their physical environment, considered as a unit.

* * * * *

The environment of the GAMMA WORLD game is the prime ingredient in the fun and adventure that its players have. Above all other game balance factors, the referee of any given game should take into consideration what lives and walks in the game world. For instance, there is a reason why predominantly intelligent creatures can be found in areas of ruin in the GAMMA WORLD game: nonintelligent creatures are too "street smart" to go into such places!

The land of the GAMMA WORLD game is one of great change and flux; this should be reflected in your game. For an example, review the following scenario:

Wild Podogs have been raiding your village supplies; you have been sent to find out why. You search the designated area and discover that vast numbers of Herps have come down from the mountains and have driven the Podogs closer to your village. You travel to the near mountains and discover a huge tribe of Orlens clearing the land for a new village. You learn that they were forced out of their normal mountain homes by an army of invading Androids. You follow this lead and discover that the Androids are coming from a recently restarted Android factory. In other words, the action of Podog raids links to the restarting of technology of the Ancients.

Think of reasons for and repercussions of situations you create in your game; this will generate even more adventures for your characters. Take the following scenario for example:

A large city of Knights of Genetic Purity are aware that a group of Grens exists in a particular forest. As a Knight, you have been sent out to discover the exact location of the tribe so that it can be eliminated. You do a little research at home and discover that three different groups of Knights possessing varying levels of technology have been sent into this forest and none of them have returned.

As a player you do a little reading in the GAMMA WORLD game rules booklet (a legal form of research which can be explained as word of mouth common knowledge in the character's village), and learn that Grens do not use technology of the Ancients, but they will occasionally cooperate with Pure Strain Humans. Inductive reasoning tells you that this particular group of Grens must have something pretty powerful to have resisted the attacks of three different powerful Knight bands. If it isn't technology then it must be something they have made or use from nature. You carefully explore the forest area and discover that the Grens have tamed many of the creatures of the forest and use them as guards around their village. Even a novice GAMMA WORLD game player knows how dangerous the creatures of the GAMMA WORLD game can be.

Given this information (and more specifics provided by the referee), it is easy to see how the Knights were defeated. Moreover, you have learned that the Grens *can* be dealt with if a way can be found to overcome their trained monsters. The adventures that may spring from this situation are a direct result of the referee taking a little time to put together a rationale for a primitive band of Grens surviving against Laser Rifles and Mark V Blasters.

Technological items such as robots were designed to add fun and excitement to a campaign. Two factors should be considered in their ecosystem. What was the robot's original programming and what have time, radiation, and general atmospheric changes done to the robot's programming? Let's look at a few examples:

A General Household Robot has been accidentally activated (we'll assume that it has all the power it needs to function). It was designed to clean a house. The home it once cleaned was destroyed long ago. It now finds itself in the middle of a forest and assumes that its primary function is to clean the place up. It begins by picking up and burning all the loose sticks, etc. lying around. It ignores the 2 meter long Blaashes it disturbs and the nest full of 1 meter long ants it stirs up. These irritated creatures, defenseless against the robot, are eventually driven into the players' area. The adventure begins from here.

A Medical Robotoid in the ruins of a large city is activated for some undeterminable reason. The first thing it sees is a mutant with two heads and four arms. The robot's original programming tells it that this is abnormal, but the toll of years and strange conditions have altered its programming so that it amputates the extra appendages without consulting the unfortunate mutant. The robot then begins roaming the ruins, looking for other poor unfortunates who need its medical care, creating another monster for mutants to fear among the ruins of the city.

A Security Robotoid was created and programmed to watch the water entrances to its owner's estates. The estate was destroyed during the time of the Great Disaster, but for some reason, this robotoid was not. It activates and flies to where its program says the waterways it must guard are.

The waterway still remains, but is currently used by all sorts of creatures unfamiliar and unwelcome to the robot. The Security robot does a superb job ridding the area of the "trespassers" (it would do a good job too — those Security Units were made to last).

If a little time is taken to rationalize the GAMMA WORLD game ecosystem, many great adventures can be created which will provide more challenge and entertainment for the referee and players alike.

GO WEST, YOUNG GAMER

by Steve Winter

Early in the course of a BOOT HILL game campaign, most referees find themselves wishing their characters were more defined. Speed, Strength, Accuracy, and Bravery will get characters through gunfights well enough, but what happens when somebody wants to jump from one roof to another? Or scan the windows for ambushers? Or frighten the undertaker into revealing where he hid Coyote Joe Hardy's map?

These problems can be solved by adding four new character abilities to the game: Coordination, Observation, Stature, and Luck.

To determine Coordination, Observation, and Stature, roll two 10-sided dice and add the results together. Multiply this sum by 5, and modify the product according to the Initial Modification Table in the BOOTHILL game rules booklet.

For example, Mike is creating a new character and has reached Coordination. He rolls both dice, getting a 7 and a 4. Their sum is 11 which, multiplied by 5, gives a product of 55. Checking the Initial Modification Table, Mike sees that the modifier for a dice score of 55 is +10, so his character has a final modified Coordination score of 65.

To determine Luck, roll two 10-sided dice, add the results together, and multiply the sum by 2½. Round fractions up to the nearest whole number.

For example, Mike rolls a 5 and a 3 for his new character. The sum is 8; this, multiplied by 2½, gives Mike's character a Luck score of 20.

Coordination measures a character's skill at jumping, leaping, catching, tumbling, and other acrobatics. One example of its use is the classic leap from the dance hall balcony onto the back of a horse for a quick getaway. Other examples are: diving through a window; rolling across a table and pulling it over for cover without getting hurt; catching a tossed gun or saddlebag; or leaping from a hayloft onto a prowling gunman.

Observation measures the acuteness of a character's senses, and can be used in any situation where a character has a chance to see, smell, or hear something that is hidden or far away. A character could see a gun barrel poking around a corner, or movement in the rocks along the canyon; he can hear footsteps outside his door, or the rumble of an approaching train through the rail; he can smell a distant fire or rainstorm, and figure out how long ago a campfire or cigar was put out.

Stature measures the combined effect of a character's physical impressiveness and his reputation. It can be used to impress shopkeepers, farmers, and other minor NPC's, or to influence lynch mobs or political audiences. Whenever a character does something that will increase his reputation — capture a criminal, rob a bank, out-shoot a famous gunfighter — add 1 to 5 points to the character's Stature score. The number of points added is up to the referee, but it should depend on the number of people affected by or aware of the deed. Drygulching drifters and shooting drunks in alleys won't increase a character's reputation at all. Saving horses from a burning stable or out-drinking the local bully might raise a character's Stature by 1 point. Any deed that will be generally known throughout the town is worth 2 points. If the deed will be known throughout the county, it is worth 3 points, or 4 if known throughout the state. Any action that gets reported in an Eastern newspaper is worth 5 points.

A character's Luck has three uses:

1. When the referee isn't sure whether a bullet will strike a character or piece of cover (i.e. a rail fence), the player can make a Luck check. The bullet strikes the cover if the player rolls a number less than or equal to the character's Luck score on percentile dice.
2. When a character's Strength is reduced to 0 or less by wounds, the character will die unless the player rolls a number equal to or less than 2 times the character's Luck score.
3. If a character suffers a mortal wound and the player rolls a number less than or equal to the character's Luck score, the mortal wound becomes a serious wound. If the serious wound reduces the character's Strength to 0 or less, another Luck check must be made to see whether the character will recover from the wound.

Luck scores also can be used when a character wants to do or find something that is not covered in the rules. For example, a Luck check could determine whether a third-floor room with a view to the front of the saloon is available for rent, whether a horse is tethered behind the dance hall, or whether a river can be crossed at a particular point.

The following table shows average Coordination, Observation, Luck, and Stature scores for typical NPCs.

Character	Cor	Obs	Luc	Stt
Town Marshal	55	60	25	60
Deputy	55	55	210	50
Sheriff	60	65	40	70
Stage Guard	55	65	30	50
Dep. U.S. Marshal	70	80	40	80
Gunfighter	70	90	40	80
Drifter	650	50	20	20
Detective	45	60	25	60
Bounty Hunter	65	70	35	55
Cavalry Trooper	55	55	15	50
Indian	65	70	15	35
Cowboy	55	55	25	45
Homesteader	50	55	10	30
Miner	50	60	30	35
Bartender	45	60	30	45
Gambler	60	60	40	45
Merchant/Teller	40	55	25	45
Saloon Gal	55	55	15	30

These new abilities won't run the game themselves, but will make the referee's job easier, and possibly encourage the players to more fully role-play and enjoy their characters. Remember that the referee is the final authority in all cases. Keep your saddlebags packed, and your back to the wall.

RAID ON THESEUS

by Doug Niles

The peoples of the Frontier have been numbed by the savagery of the Sathar onslaught. The war is only ten days old and already the UPF Spacefleet has been driven from a half-dozen star systems. Courageously fighting against overwhelming odds, the Fleet has destroyed some Sathar ships, but seems unable to stem the tide of conquest.

A few small Spacefleet vessels, cut off from the main fleet, have fled to Theseus. Clarion (White Light system) is blockaded, so the star route from Theseus to the rest of the Frontier has been effectively cut.

Now these ships, repaired and rearmed, have joined with the militia vessels of Minotaur (Theseus system) to form the force that will have to defend the system against Sathar attacks . . . for there is no place left to run.

* * * * *

The ships

The militia of Minotaur possesses the following ships:

4 Assault Scouts: *Gnat, Mosquito, Dragonfly, Wasp*
HP: 15 ADF: 5 MR: 4 DCR: 50
Weapons: AR (x4) LF
Defenses: RH

1 Frigate: *Heroic*
HP: 40 ADF: 4 MR: 3 DCR: 70
Weapons: LC RB (x4) LB T (x2)
Defenses: RH MS (x2) ICM (x4)

1 Destroyer: *Republic*
HP: 50 ADF: 3 MR: 3 DCR: 75
Weapons: LC RB (x4) LB T (x2) EB
Defenses: RH MS (x2) ICM (x5)

The following Spacefleet vessels have joined the militia:

3 Assault Scouts: *Dirk, Blade, Needle*
HP: 15 ADF: 5 MR: 4 DCR: 50
Weapons: AR (x4) LB
Defenses: RH

1 Frigate: *Zz'Llikk'tt*
HP: 40 ADF: 4 MR: 3 DCR: 70
Weapons: LC RB (x4) LB T (x2)
Defenses: RH MS (x2) ICM (x4)

1 Light Cruiser: *Intrepid* — combined flagship
HP: 70 ADF: 3 MR: 2 DCR: 100
Weapons: DC LB EB PB RB (x6) T (x4)
Defenses: RH ES SS ICM (x8)

This following station orbits the planet of Minotaur, providing a base for the combined fleet's ships.

Fortified Space Station: *Minotaur Station*
HP: 140 ADF: 0 MR: 0 DCR: 100
Weapons: LB LB RB (x8)
Defenses: RH MS (x2) ICM (x6)

Opposing the above vessels are the following Sathar ships:

3 Destroyers: *Villainous, Maggot, Assassin*
HP: 50 ADF: 3 MR: 3 DCR: 75
Weapons: LC RB (x4) LB T (x2) EB
Defenses: RH MS (x2) ICM (x5)

2 Light Cruisers: *Hellion, Foul*
HP: 70 ADF: 3 MR: 2 DCR: 120
Weapons: DC PB EB LB LB T (x4) RB (x8) S (x2)
Defenses: RH ES PS SS ICM (x8)

2 Heavy Cruisers: *Ghoul, Spectre*
HP: 80 ADF: 2 MR: 1 DCR: 120
Weapons: DC PB EB LB LB T (x4) RB (x8) S (x2)
Defenses: RH ES PS SS ICM (x8)

Setting up

Ideally, the referee is the only player who should read the following description before the battle is fought. The referee should fill out a ship roster form for each of the ships listed above, and divide all players present into two teams. If the battle is being fought as part of a campaign, the Referee may wish to run all of the Sathar vessels, while the militia and Spacefleet ships are divided among the other players. Otherwise, roughly half of the players should be on each side.

The Spacefleet has been ordered to await the enemy in the vicinity of Minotaur, so place a counter in the middle of the map. Place a fortified station counter in orbit around the planet to represent Theseus Station.

The two fleets will enter the map from the opposite short map edges. The ships of each fleet may be spread among as many hexes as the owning team wishes or stacked together.

All of the Sathar ships enter with a previous speed of "12." The UPF and militia ships may be traveling at any speed from "1" to "20" as they come on the map. The UPF and militia ships do not all have to travel at the same speed.

If the UPF has at least one ship traveling faster than "12," it is the attacking side in the battle, otherwise the Sathar are the attackers.

Referee's notes

At first, this scenario might seem a bit unbalanced since the Sathar ships are generally larger and possess more firepower than the UPF and militia vessels. In fact, in the hands of inexperienced players, the Frontier force may well be ignominiously wiped out.

The key to a UPF victory lies in utilizing the superior speed and maneuverablity of its ships, particularly the assault scouts. The assault rocket may be the deadliest weapon in the game; if the scouts can get behind the cumbersome Sathar cruisers, these rockets can inflict great damage. Whenever possible, assault rockets should be launched at maximum range (4 hexes), so the scouts can avoid the rocket batteries of their opponents.

The UPF can fully capitalize on its advantage by entering the map with all ships traveling at the maximum allowable speed (20). This will allow all of the militia and Spacefleet ships to make close approaches to the enemy, while maintaining enough speed to flee out of range if a ship is badly damaged.

PSIONIC PSPELLS

by **Kim Mohan**

Exactly what are "spells resembling psionic powers"? That's an easy one. The list of "Spells Resembling Psionic Powers" (hereafter referred to as SRPP) is back in Appendix C of the Dungeon Masters Guide, just ahead of the Psionic Encounter Table.

Now the questions get a lot tougher. Why *this* particular list? Why are some spells included, but others that seem to be related sorts of magic not included? Does every sort of spell on that list have a similarity to at least one of the psionic disciplines? And, conversely, does every psionic discipline have a similarity with at least one of the listed spells?

By trying to answer these questions, and others that will crop up along the way, the diligent DM can discern some of the "facts of nature" concerning the AD&D™ game magic system and the scope and nature of psionic powers as specified in the rules. The intent of the rest of this article is to get you started on this examination. Maybe it will tell you everything you need to know; I hope it will only take the edge off your appetite, and you'll soon be hungry to find out more for yourself.

We know from the DMG that the use of SRPP increases the probability that a subsequent random encounter will be with a psionic creature, in the same way that the use of real psionic power does. This implies that the use of psionic powers of any sort, and the use of certain sorts of magic that resemble psionic powers, leaves a "residue" in the area around the psionics-user that can be detected at some distance (and perhaps "homed in on") by a creature possessing psionic ability. The basic composition of this residue does not change depending on the specific type of psionic power being employed or simulated; any of the psionic creatures listed on the encounter table can be the "chosen" encounter, regardless of whether the creature possesses the same magical or psionic ability that created the residue in the first place.

The only difference between actual psionics and SRPP, for purposes of encounter determination, is one of intensity or duration: We are told that the residue from the use of psionics lingers for one turn, but evidence of the use of SRPP is only detectable for one round — one tenth as long — after the spell is cast. This tells us to put proper emphasis on the word "resembling" when we analyze the whys and wherefores of the SRPP and their correlation to actual psionics. Spells Resembling Psionic Powers are just that — *spells*, first and foremost. The effects of such spells may be quite similar to psionic disciplines — in some cases, spells and psionic powers have the same "game names." But in no case are they *identical* in nature.

We'll take the list of SRPP the way it's given, in alphabetical order, only deviating when it's convenient to group related spells in the same entry, such as with. . .

Astral Spell, Blink, Dimension Door, and *Plane Shift*: All of the SRPP in the "astral spell" category concern the spell caster's ability to travel (purposely or incidentally) to another plane of existence. In that respect, they are all similar to the psionic disciplines of *Astral Projection, Dimension Door, Dimension Walk, Etherealness, and Probability Travel.* Presumably, then, the ability to project one's body or one's consciousness from the Prime Material Plane to another plane requires at least a modicum of "mental energy" on the part of the perpetrator.

Okay, that's logical enough, even if we don't know the exact nature of the "mental energy" involved. But why aren't spells like *Gate, Duo-dimension,* and *Contact Other Plane* also listed as SRPP? They also mention, and apparently have something to do with, other planes. But none of those spells empowers the target(s) of the spell to actually travel to another plane.

Augury: This looks like a troublesome entry on the SRPP list, since it stands by itself, and related spells such as *Divination, True Seeing, Find the Path,* and *Vision* aren't mentioned. The corollary to *Augury* among the psionic discipines is, of course, *Precognition.* How are those two "cousins" related in a way that the other mentioned spells are not? Both *Augury* and *Precognition* have to do with the "immediate future" — a phrase used in both descriptions in the Players Handbook — and they impart the ability to have foreknowledge of the outcome of a certain turn of events, or the ability to choose what will turn out to be the most beneficial course of action. Of the "why not" spells listed, *Divination* perhaps comes closest to achieving the same effect — but it's not identical. That spell, as well as *True Seeing* and *Find The Path,* imparts the ability to perceive the truth about conditions that already exist but may not be otherwise perceptible. *Divination* yields information on "the relative chances for incurring the wrath of . . . beings if the area is invaded and attacked," in addition to providing facts (that are true *at the present time)* about the caster's surroundings. This "relative chances" information is a form of the "fortune telling" ability imparted by *Augury* and *Precognition,* but it doesn't actually say what *will* happen, and the "relative chances" it may offer are, again, based on conditions as they exist at the time of the casting: These are your chances *now*; if you want to know about tomorrow, you'll have to cast *Divination* again tomorrow.

There's another possible reason why these spells aren't SRPP, which is also the reason why *Vision* isn't in the same category as *Augury.* The DMG tells us that cleric spells of third level and higher are granted through the grace of the cleric's deity, either being bestowed by the deity itself or "supernatural servants" of the deity. In one sense, then, the cleric is not responsible for his or her ability to cast such spells. In the case of the spells mentioned, the ability gained by the cleric through the casting comes from an outside source.

Although high wisdom may be a prerequisite to be able to acquire access to some of these spells, the effecting of the magic does not draw any "mental energy" from the caster personally. *Vision* depends upon "supernatural guidance" — even if an illusionist has high enough intelligence to learn the spell, its success is still ultimately subject to the whim of the supernatural entity being called upon.

Charm (any), *Hypnotism*: The similarities between *Charm* spells and the psionic disciplines of *Domination* and *Mass Domination* are apparent. The psionic disciplines are appparently somewhat more powerful, since it is distinctly possible for a "dominator" to cause a target to do something against its will, whereas a "charmer" had best choose his instructions with some discretion. *Hypnotism* is very similar to a *Charm*, as the books tell us, and can logically be thought of in the same way for purposes of this examination. So, granted that charm-type spells and domination are essentially similar, how are they different from spells such as *Friends, Suggestion, Quest, Geas,* and *Confusion,* among others, which are not on the SRPP list?

The success of an attempt to *Charm,* or to exercise some sort of *Domination,* does not require that the target(s) be pleasantly disposed toward the one employing the power of spell. In contrast, spells such as *Friends* and *Animal Friendship* draw upon some external source of magic that manifests itself in a "magical" change of attitude in the target(s). These spells don't get *into* the mind of the target, in the way and to the degree, that a *Charm* spell does. Yes, *Animal Friendship* does have a duration of "permanent," but remember that the spell affects no creature of more than semi-intelligence. *Friends* is relatively weak and wears off relatively quickly, especially considering that it is liable to be used predominantly by low-level magic-users.

In order to appreciate why *Quest* and *Geas* are not on the SRPP list, recall the difference in intensity between *Domination* of a psionic sort and a magical *Charm*. As the latter is to the former, so are *Quest* and *Geas* less "powerful," in a sense, than a *Charm* spell — so much less powerful, apparently, that their psionic-like emanations (if any) are not detectable. *Quest* and *Geas* are general, not specific, in terms of the demands they place on the target of the spell. The intent of these spells is not to determine *how* something is accomplished, but to guarantee (as well as possible) that the task in question is performed. The two forms of psionic *Domination,* and magical *Charm*ing, have objectives that are relatively short-term (limited duration) and relatively specific; although a properly worded *Quest* or *Geas* instruction may also be short-term and specific, those spells can never do more than "post a notice," in effect — and even if the target of a *Quest* (for instance) fails the saving throw vs. the spell, he or she can still subvert the intent of the spell (if he or she is willing or able to withstand the penalty for doing so). In a related sense, *Suggestion* also lacks the power to leave any discernible "psionic residue": The spell empowers the caster to "influence the actions of the chosen recipient," which is not the same as enabling the caster to give a precise instruction. *Suggestion* does not imply control in the way that *Charm* and *Domination* do, merely a sort of enhanced persuasive ability on the part of the caster. Yes, it's a difference of degree, but so is the difference between *Domination* and *Charm*.

Note also that the illusionist spell *Hypnotism* is used to make the target(s) "susceptible to suggestion" — but the spell description also specifically mentions that this is *not* the same as the actual casting of a *suggestion* spell. *Hypnotism* manipulates the mind of the target(s). In that sense it is much like a *Charm* spell, and the use of *Hypnotism* releases the same sort of emanations from the caster.

Clairaudience, Clairvoyance, ESP: ESP is not really related to the first two, but in their roles as SRPP, all three spells can be justified with the same reasoning. They all seem to require some form of the aforementioned "mental energy" to be supplied by the spell caster. The *Clairaudience* and *Clairvoyance* spells enable the castter to see or hear "in his or her mind" the desired information. In some way, then, the spell provides a means of transmission of that information from the "spell locale" to the caster's location. We might presume that the caster's brain has to exude some form of mental energy to be able to receive the signals, or perhaps the signals are the psionic-like energy that can attract a psionic creature. The *ESP* spell works in virtually the same way, in terms of how information is exchanged between the caster and the target of the spell.

Cure (any), *Heal:* The obvous psionic "cousin" to this group of spells is *Cell Adjustment*. But what do any of these functions, similar in effect through they may be, have to do with "brain power"? Fortunately, the name of the psionic discipline and the first line of its description give us a clue. The discipline works "by means of psionic attunement to the cells" of a wounded or diseased individual. Since we don't know much about how the magic of *Cure* and *Heal* spells is actually effected, let's see if this explanation fits for both psionics and magic:

Curing damage, or disease, or any sort of curable affliction, is a two-step process that, for an imperceptible instant, takes a lot out of the spell caster or psionics-user. The first step happens immediatedly when the healer or curer touches the beneficiary: Actual physiological damage is transferred from the sick to the well, "absorbed" by the healer's system. In the instant just after this transfer, the cleric or psionic is cured of the affliction that was just siphoned from the creature touched.

Even in that fraction of an instant, the "taking" of damage (or disease, or whatever) by the healer so abruptly could be a shock to the healer's system — perhaps a fatal shock. It would be, except that the magic of a *Cure* or *Heal* spell, and the essence of the power behind *Cell Adjustment,* both involve the expenditure of mental energy. In this case, the energy is manifested in the healer's "attunement" to the ailments of the spell recipient. The brain of the healer, acting either as a conduit for the magic or as the actual source of the psionic power, "receives" the wounds from the injured character through the body's nervous system when the touch takes place. Then, almost instantaneously, it disperses those "wound impulses" into the healer's body and at the same time sort of talks itself into thinking that what just happened didn't really happen; that is, there can't be any "system shock" because the brain of the healer has convinced itself that no such shock has taken place.

Detect (any), *Know Alignment, Remove Curse:* The psionic parallels to these spells are *Detection of Good or Evil, Detection of Magic, Sensitivity to Psychic Impressions,* and (for the latter two spells) *Aura Alteration*. What they all have in common is a phenomenon very similar to that described above for the *ESP*-type spells. The brain must

send out a sensor, using energy to "transmit" psionic-like emanations, in order to be able to receive the incoming "detection" impressions.

Comparisons between magic and psionics in this category are interesting and informative. The psionic *Detection* disciplines take awhile (several levels of mastery) to attain their greatest power, but they do offer the user the chance to know not just goodness or evilness, but exact alignment; not just whether something is magic or not magic, but the type of magic (if any) detected. These are abilities that the corresponding spells don't have. This indicates that the psionic, because his or her power comes from within, can refine that power into a source of more and better information. The spell caster, who relies in part on an external trigger for the magic, doesn't have that much control over the forces that make detection possible. Similarly, *Aura Alteration* also "detects" the same information as the *Know Alignment* spell, but it is much more versatile and potentially powerful than the spell (as befits a psionic major science compared to a "mere" 2nd-level cleric spell).

Enlarge, Feather Fall, Heat Metal, Levitate, Polymorph (any), *Shape Change:* That's quite a mixed bag of spells, yet they're all on the SRPP list for something they have in common — a quality these spells share with the psionic disciplines of (not necessarily in order of similarity) *Body Equilibrium, Body Weaponry, Body Control, Energy Control, Expansion, Levitation, Molecular Agitation, Reduction, Molecular Manipulation, Molecular Rearrangement, Shape Alteration,* and possibly also *Mind Over Body.*

That last discipline is mentioned out of order because it isn't quite like any of the others, but at the same time it captures the essence of what makes all these magical and psionic powers similar: Somehow, the mind of a psionic or spell caster using one of these powers exerts or exudes some mental energy that plays a part in the actual manipulation of molecules. The chemical and/or physical nature of the object of the spell or discipline is altered. We don't have any clues yet to how this molecular alteration takes place in each particular manifestation of the effect, but there are some tipoffs to the general way in which these powers work.

The *Heat Metal* spell enables a druid to "excite the molecules of ferrous metal." *Enlarge* affects a target's size and weight, but not its magical abilities or (necessarily) its "to hit" and damage ability. The object of a *Feather Fall* "immediately assumes the mass of a feathery piece of down." *Levitate* does not grant any horizontal movement to the affected object; all it does is change the object's relationship with respect to gravity, by altering its mass in a way that changes its buoyancy. Likewise, *Feather Fall* doesn't impart any movement to an object that it doesn't already have when the spell is cast: It affects mass, and it's the object's reduction in mass that affects its change in velocity.

The best clue to the nature of *Polymorph* spells is in the explanation on page 45 of the Dungeon Masters Guide: *Polymorph Other* is effectively useless on beings that possess some sort of innate shape-changing ability, because they can (within one round) re-alter their molecules to regain their original form. (For a good example of how an innate *Polymorph*ing ability might work biologically, see "The Ecology of the Mimic" in issue #75 of DRAGON® Magazine.) *Polymorph*ing, then, is also a molecule-altering power, somehow made possible (at least in part) by the expenditure of mental force on the part of the shape-changer. The process of "thinking" oneself, or someone/something else, into a different form or a different molecular configuration might unleash energy of a sort that apparently doesn't exist in our real world.

It almost sounds like a paradox: It takes mental energy on the part of the "polymorpher" to cause a change — yet the one thing a *Polymorph* or *Shape Change* spell does not alter is the subject's intelligence. Apparently, you can mess with someone's molecules via a *Polymorph* spell, but the effect of the spell doesn't go deep enough to actually alter the mental/intellectual essence of the subject.

Of the psionic disciplines listed at the start of this section, *Body Weaponry* specifically mentions "altering molecules" and three other disciplines have the word "molecular" in their titles. Unfortunately, those are the only hints we've got about how the psionic molecule-altering power works. But we do know *what* these disciplines do, and the effects of all of them are similar enough to assume that the *how* is also similar in all cases; that is, they all do what they do by altering the molecular composition of the object or creature being affected.

Now we've come to the toughest question we'll probably have to answer: If *Polymorph* spells are psionic-related, why not also *Transmute Rock to Mud, Transmute Metal to Wood,* and *Stone to Flesh*?

For starters, consider what *Transmute Rock to Mud* (or the reverse) does: The spell doesn't really change the molecular nature of the affected material, any more than you change the nature of the dirt in your garden by pouring water on it to make it into mud, or by not pouring water on it and allowing it to dry up and harden. In its simplest terms, all the *Rock to Mud* spell does is magically inject moisture into (or remove it from) the substance being affected — moisture that fills the spaces *between* the molecules of the rock, but that does not alter the chemical/physical nature of the molecules themselves.

Transmute Metal to Wood is distinctly different from *Rock to Mud* for two reasons: It is not reversible, and not even a *Dispel Magic* spell can undo what the spell has caused to happen. The *Metal to Wood* change is quite clearly a magically inspired alteration, as opposed to a mentally inspired one.

The best reason for why *Stone to Flesh* isn't on the SRPP list has to do with the limitations of the magic. You can't change stone to a *certain* kind of flesh; all you can do is restore the "stoned" creature to its original form. You can't change flesh to a *certain* kind of stone. The spell, in either application, works in one way only. There is no provision for being able to "fine tune" the change to a varying degree depending on the level of the caster. By contrast, the psionic disciplines of *Molecular Manipulation* and *Molecular Rearrangement* have very specific manifestations, even at the lowest levels of mastery. The psionic can do *certain* things to *certain* kinds of materials, which implies that the discipline-user has a form of control over those changes that the spell caster doesn't have. Exerting this control is what causes the radiation of the "mental energy" that makes the use of the disciplines detectable by other psionic creatures. It's also worth noting that *Molecular Rearrangement* is very debilitating to the brain of the psionic character or creature employing it; the power can only be used once a month for this reason. The *Transmute* spells and *Stone to Flesh* can be cast as often as the caster is willing or able to do so.

Feign Death, Temporal Stasis: Both of these spells have a direct relationship to the discipline *Suspend Animation*. All three powers involve the ability to change the biochemical nature of the recipient creature, in a way that is probably related to the energy that causes a *Polymorph* spell to work. And in some ways, the energy being employed by or channeled through the user of one of these three powers also resembles the energy of a *Cure* spell. The brain (either of the user or the recipient, or both) is made to "believe" that it and the body are quite all right, even though the recipient looks dead or comatose to an outside observer.

Invisibility (any): The description of the psionic discipline of *Invisibility* helps us define the nature of both types of invisibility. That section of text tells us something very fundamental about magical invisibility: it affects light waves, apparently by somehow bending them around the invisible creature or object, so that this light is not reflected back to the viewer in the form of a visible image. In contrast, the DMG tells us that psionic *invisibility* is a "mind control ability" and the Players Handbook says that "this power affects minds, not light waves or similar physical manifestations."

But invisibility, no matter what sort, leaves some kind of a trace in the surrounding environment. When something becomes invisible, it upsets the balance of nature in so doing; there is no such thing as natural invisibility. This change in the "continuum of nature," if you will, is what a psionic creature picks up on. The ability to sense this change in the natural order of things is a mental/psychological process, not precisely a function of extraordinary sensory powers. The DMG does indicate that the ability to detect invisibility may in many cases have to do with keen hearing or smell. But these ultra-sensitive sensory inputs are worthless unless the character or creature possessing them also has the mental ability to process the information and recognize the significance of what he or she is smelling or hearing. Intelligence is the determining factor, in game terms, for whether or not a creature can detect invisibility. It is also possible for non-intelligent creatures with sharp ears or noses to have a chance of detecting invisibility — because the sensory sensitivity is, for this purpose, considered equivalent to intelligence.

The cause of magical invisibility is different from the cause of psionic invisibility, but both types of invisibility produce the same effect on the surrounding environment, and this effect is what the psionic mind homes in on.

Stone Tell: This spell has a parallel in the psionic discipline of *Sensitivity to psychic impressions*. Possibly it should have been grouped with the *Know Alignment* section earlier, but it is being singled out because the relationship between *Stone Tell* and the *Sensitivity* discipline is so close. The description of *Sensitivity* gives us our best clue when it mentions the "psychic residue" that is left in an area, or upon an object. The act of sensing this "residue" requires a variation of the same sort of mental effort involved in an attempt to *Know Alignment* (for instance). You have to make your mind receptive to the incoming impressions by "sending" an impulse that, in return, serves as the medium through which the impression or information is transmitted to the brain.

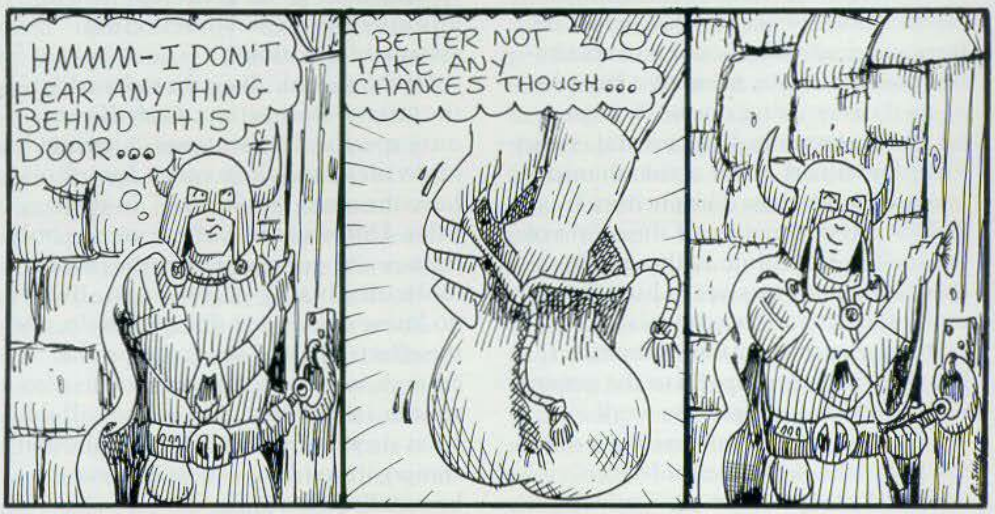
Tele- (any): This group of spells includes *Telekinesis* and *Teleport*. It also takes in *Telepath*, such as the power put out by the use of a *Helm of Telepathy*. The related psionic disciplines include *Telekinesis, Telempathic Projection, Telepathy, Telepathic Projection*, and *Teleportation*.

Some of these powers are drastically different from the others in terms of what they accomplish, but the three magical powers all have one important thing in common: The driving force behind them is mental energy. *Telekinesis* enables the caster to "move objects by will force." *Teleport* requires that the caster have "a clear mental picture" of the destination in order for the spell to have the best chance of succeeding. The user of a *helm of telepathy* must expend "conscious effort" to pick up thoughts from a target, just as each of the spells obviously requires that kind of effort.

So, where does all this leave us? The examination is far from complete, but a few "facts" are clearer than they were when we started. The act of "using your head," in the context of the AD&D game universe, can produce some powerful and amazing results, of a scope beyond that which we know about in our real world. But at the same time, employing this "brain power" leaves a trail behind you — a trail which, for some creatures, is just as easy to follow as a set of footprints or a strong odor.

The use of mental power and mental-related abilities unleashes forces that we in the real world are not very familiar with. And we don't know a lot about the nature of these forces in the AD&D game world, either. But then again, spell casters don't need to know *how* their magic works; the important thing is that it *does* work. Characters and creatures who are able to use psionic disciplines may not know the nature of the forces they're tapping; the important thing is that those forces obviously *can* be tapped and used for the benefit of the one who does so. And the bottom line in each case, whether the force is magical or psionic, is that no good thing is without its un-good aspects. If a party isn't prepared to accept the possibility — however small — that an intellect devourer may be the next thing they see, then they'd be well advised to quite literally think twice before throwing that *Detect Evil* spell.

THE KNIGHT-ERROR



THE CONDOR ASSIGNMENT

To: All Agents
From: Allen Hammack
("The Silencer")
Security Class: Limited Circulation
** Do not accept if seal is broken **

Begin Message: This assignment is to provide training and practice in one of the more mundane and tedious portions of espionage: data classification and analysis. It is of primary importance that all agents be able to pick up relevant, important facts from the torrent of information that rushes at them every day. Equally important is the ability to synthesize information — to be able to take two or more items of information, each apparently harmless by itself, and to see when the relationship between them adds up to something more sinister than the sum of its parts. With this in mind, your mission — should you decide to accept it — is to study the following items of possible interest, with an eye towards how further investigation of said items can benefit and spice up your enjoyment of the local TOP SECRET role-playing campaign. You have three days to complete this assignment.

* * * * *

The newest James Bond novel, *Icebreaker*, is full of surprises and twists. I couldn't shake the feeling that it had been written with a movie adaptation in mind — some of the sequences were certainly exciting and picturesque enough! As a teaser, Bond teams up with agents from the CIA, the Mossad, and the KGB (!) to fight a common foe: an emerging group of Neo-Nazis who are equipped with modern military armament. Bond purists have argued that there is one section near the end where Bond is out of character, but I can't go into detail without giving the plot away (one of the few crimes still worthy of drawing and quartering). Suffice it to say that *Icebreaker* reads well, contains a lot of excitement, and will probably provoke a lot of discussion among espionage fans.

* * * * *

With the fairly recent screening of "The Return of The Man from U.N.C.L.E.," we got a good piece of escapist fare. All real espionage agents like us chuckle over the dramatizations of our activities on the little screen (or in movies), but this one was supposed to make us laugh. It saddened us to learn that the "old U.N.C.L.E. specials" were in a "special U.N.C.L.E. wing of the Smithsonian." In the chase sequence at the end, the continuity person must have dozed off or gone for coffee, because the different cuts of Napoleon running (obviously filmed at different times) kept switching the pistol in his hand from the new standard pistol and the special HE pistol. On the other hand, I've had agents in the TOP SECRET® game try that as well . . . .

Here's some technical data on the old U.N.C.L.E. special: Base is short-barreled semi-automatic Walther P-38; caliber 9mm parabellum (sleep darts); magazine capacity 8 (15 with extended magazine-$10); muzzle velocity 1040 to 1500 feet per second as pistol, 1190 to 1650 feet per second as carbine; bullet weight 110 to 125 grams; energy 320 to 460 foot-pounds as pistol, 370 to 520 foot-pounds as carbine; barrel length 82.5 mm plus silencer as pistol, carbine 304.9 mm; weight pistol 32 ounces plus silencer, carbine 56 ounces; sights post-front V-notch rear as pistol, 1.3 to 5.0 bushnell phantom optical as carbine; selective semi-automatic or full automatic at 650 rounds per minute; special ammunition includes squib loaded knockout pellets or darts; squib loaded incendiary; exploding signal (red, green, yellow, white); armor piercing; and armor piercing incendiary. The TOP SECRET game statistics for the assembled U.N.C.L.E. carbine are:

PWV: 62 PB: 5 S: -1 M: -60
L: -145 WS: S RATE: 2 (6)
AMMO: 8, 15 COST: 475
DECP: NC HWV: 7
OTHERS: Not relevant

The statistics reflect the fact that "the whole can be greater than the sum of its parts." Adding individual item modifications together would not result in this effective a weapon, but a professional manufacturer with years of practical field data and experience can create a serendipitous harmony that results in an excellent weapon. Statistics for medium and long ranges include the telescopic sight bonuses, so the semiautomatic rate of fire must be used; the full automatic rate puts the Medium modifier at -100 and Long at -185.

* * * * *

The latest TOP SECRET game module, TS004 (Operation: Fastpass) has just been released. I think many of you will find it quite useful as a general guide for what types of activities are permitted or can be gotten away with inside a Communist Bloc country. The module itself, by Philip Taterczynski, is full of twists and is guaranteed to keep your agents on their toes. Unlike TS002 and TS003, this was not designed as a tournament and therefore has more structural flexibility than the others. This makes it more of a challenge for the Administrator, too! Unfortunately, even our Agency is not immune to sabotage. We haven't yet determined whether it was KGB, SPECTRE, THRUSH, or even Daleks, but someone played a nasty prank on one of our maps in the module. In the map key, the labels for Roads and National Boundaries were swapped. We assume most agents would discover this upon a brief inspection, but by announcing it in this transmission it is hoped that our official question answerer (code name: The Informer) will be spared extra correspondence.

End Message
Stop
End Page

TREASURE CHEST

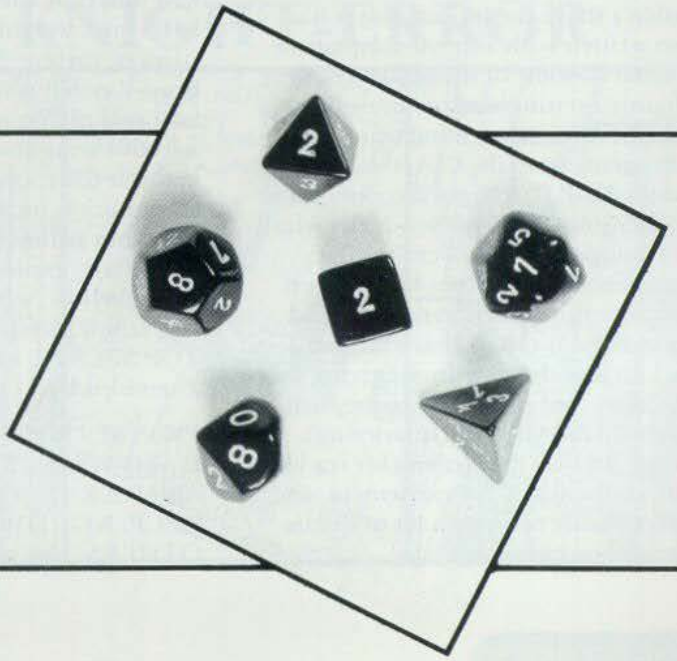
ACCESSORIES

Blank Jigsaw Puzzles. Now RPGA™ HQ offers two types of puzzles. A) 5½" x 8", 28 piece, medium thickness puzzle, B) our new 8½" x 11", 63 piece, heavy thickness puzzle. Although our popular smaller puzzle is excellent for feeding maps, clues, etc., to an adventuring party over a week or two, the new, larger version is extensive enough to provide pieces of information for an entire campaign — and durable enough to survive it! Finding all of the pieces can be the players' delight or dilemma.

Price: 5½" x 8" puzzle: 50¢ each. 8½" x 11" puzzle: 90¢ each.

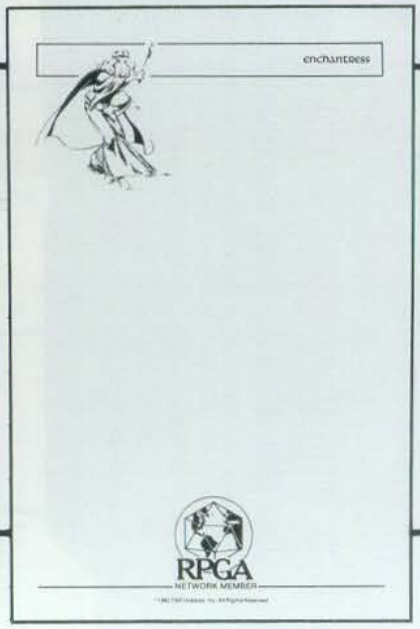
Koplow Dice. Koplow dice are a product of West Germany and are made exclusively for the casinos of Europe. This polyhedra set includes a 4, 6, 8, 10, 12, and 20-sided die. That's right, one more die in the set for less than our original Koplow dice set offer. Your choice of colors: black, dark blue, red, or ivory. They come with the numbers already inked on.

Price: $7.25 per set.



RPGA™ Network Fantasy Notepads. Now you can have stationery that matches your imagination and identifies you as an official RPGA Network Member. These 5½" x 8½", 50 sheet tablets feature 10 different and alternating illustrations of various classes and races from the AD&D™ Fantasy Game. On the bottom of each page is the official RPGA logo with the inscription "RPGA Network Member." Each page is printed with black ink on different and alternating colored sheets, and each pad is backed with cardboard.

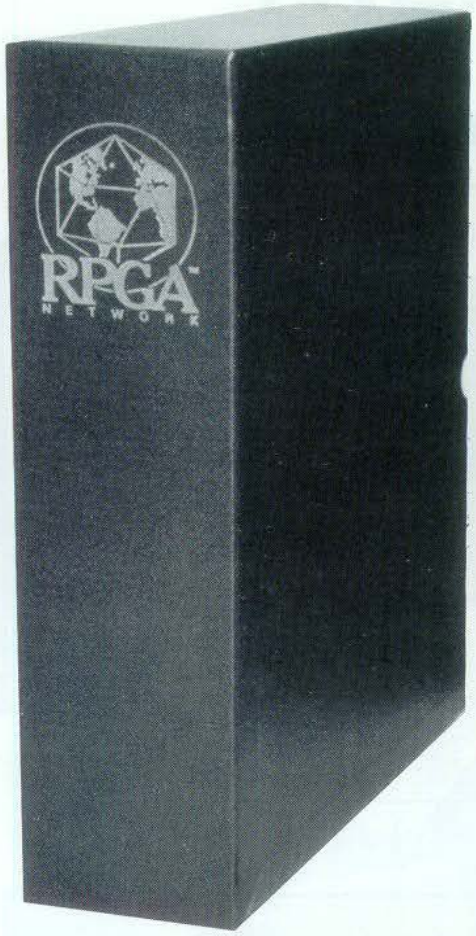
Price: $1.75 each.

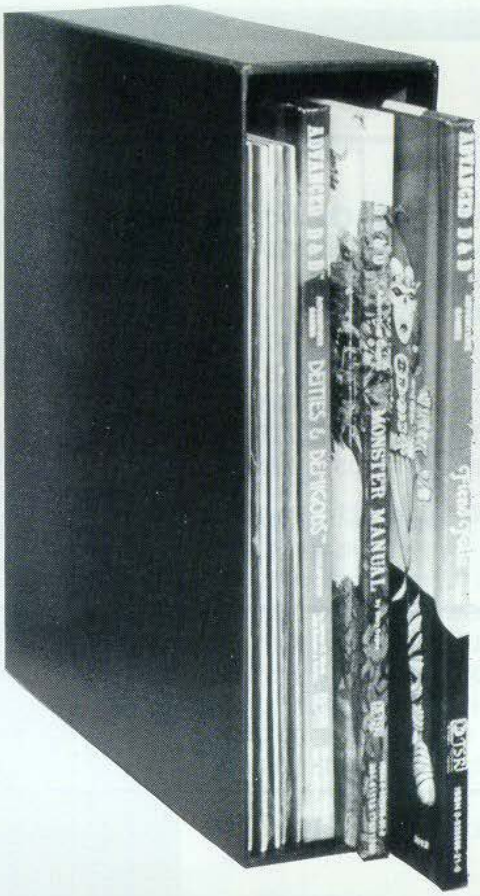


Back issues of POLYHEDRON™ Newszine. We still have some back issues of POLYHEDRON Newszine available. Issues #6, #8, #9, and #10 are out of stock. Collector's note: We will not be reprinting old issues.

Price: $2.00 each.

SLIPCASES





New! Library Slipcases. Tired of stacking your modules, piling your gaming magazines, or losing your character sheets? Now you can keep them protected in our new RPGA Network Slipcases. These slipcases are not flimsy, thin cardboard, but 70pt. chipstock, and are double cases for maximum protection. Measuring 11¾" high, 9" wide, and 3" thick, they're perfect for POLYHEDRON™ Newszines, DRAGON™ Magazines, and TSR Game Modules. The five AD&D™ Game Manuals will all fit in one slipcase! Deep blue, with a silver RPGA Network Emblem heat-stamped on the facing edge, these attractive library slipcases look great, and can add longer life to your gaming materials.

Price: $7.50 each, 3 for $21.00, or 6 for $40.00.

THE ARTISTS OF TSR

The RPGA Network's first Art Portfolio

This product was created for those of you who have searched for high quality, imaginative artwork at a reasonable price.

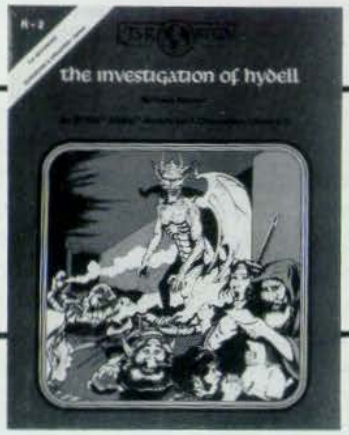
This fine portfolio features 12 black and white pieces of art, printed separately, and protected by a wraparound cover. It also contains background information on the TSR Art Department and its artists. They are ideal for displaying on your walls, using in a campaign, and gift giving, or simply add them to your fantasy art collection.

The 12 pieces include: Amazon Archer, War God, Norien-Elven Huntress, Orc War Party, Fire Dragon Hunt, Vampiress' Tomb, Cu Chulainn, White Dragon Death, The Tri-gon Rider of Samaj, The Undead Queen's Vault, Starfarer's Last Battle, and Thor's Battle with Jormungandr. Other artwork includes cover's Dragonhead and inside caricatures of the Art Staff.

Price: $7.50

ADVANCED D&D® MODULES

by Frank Mentzer



R-1: To The Aid of Falx. A silver dragon is in danger because of the theft of five silver dragon control potions. His lair is near the thief's complex. Can you slip in and secure the potions before the time limit runs out? 5 characters, levels 5-9.

Price: $3.50

R-2: The Investigation of Hydell. Happy slaves? A business that sells happy slaves?? You are requested to investigate the complex and shut it down if possible. 5 multi-class characters, levels 5/5.

Price: $4.50

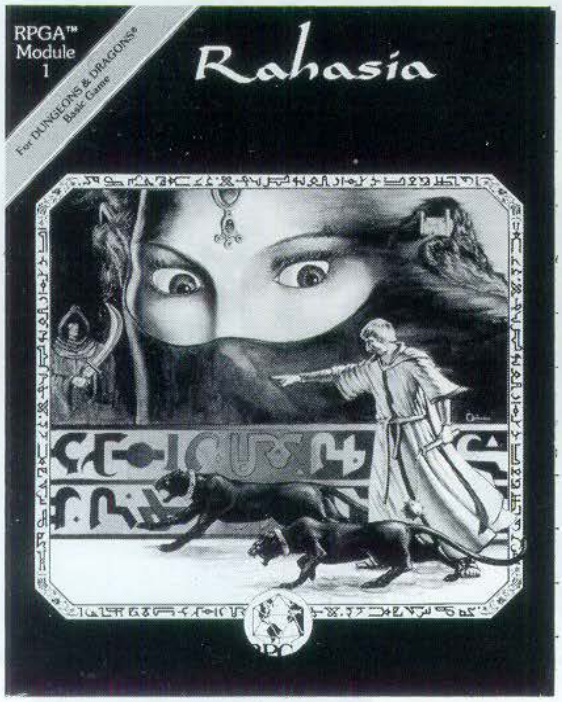
R-3: The Egg of The Phoenix: In the lonely town of Northending, The Council of Five has called upon the famous Paladin Athelstan to come to their aid. The fabled artifact known as The Egg of The Phoenix has been stolen, taken by evil creatures and hidden far away — on the Negative Material Plane itself and guarded by a real Phoenix. 6 characters, levels 5-9.

Price: $4.50

R-4: Doc's Island: Your party now possesses the famed artifact, The Egg of The Phoenix. Your party's dangerous journey to Doc's Island to deliver the egg is only the beginning of your quest, however, for in the very bowels of Doc's Island rests a great treasure — a Holy Sword. 5 characters, levels 6-10.

Price: $4.50

RPGA™ NETWORK MODULES



RPGA™ Module #1: Rahasia, by Tracy and Laura Hickman. The elvenmaid Rahasia is in dire peril. An outsider, the evil human Rahib, is trying to force her to come away with him against her will. To this end, he has taken over the Temple of the Sacred Black Rock. He has placed the elves who tend it under a terrible curse, and lured both Rahasia's father and her betrothed into his hands. You are her last hope. Can you brave the dangers of the Temple, break the curse, and capture the Rahib before he brings ruin upon all?

This is the first of a line of RPGA Network Modules dealing with general adventures using TSR game systems. It is a D&D® Basic Adventure for a balanced party of 5-8 characters, levels 1-3. The module includes background information, maps of the temple complex, pre-rolled characters, and detailed encounter information for the DM. 16 pages.

Price: $4.50

RPGA™ Module #2: Black Opal Eye, by Laura and Tracy Hickman. The homeland of the elves is in danger. A sinister enemy from the distant past lurks in the ruins of an ancient castle. Two elvenmaids have disappeared without a trace, and all attempts to rescue them have failed. The elves' magic cannot match the evil power. You must solve the mysteries of the castle, face the enemy, and destroy their evil forever!

Black Opal Eye is a D&D® Basic Adventure for a balanced party of 5-8 characters, levels 2-3. The module includes background information, maps of the castle, detailed encounter descriptions, and pre-rolled characters. Black Opal Eye can be played as a separate adventure, or as the sequel to RPGA # 1: Rahasia.

Price: $4.50

RPGA™ Module #3: The Forgotten King, by Bob Blake. This module contains the first two adventures in the epic quest of the Prophecy of Brie, run as a tournament at GEN CON® XVI Game Fair. To save the kingdom of Pellham, you and your party of adventurers must first prove the time of the Prophecy is at hand. To do this, you must find and deduce the operation of an ancient druidic device, The Wheel of Time. The second stage of the quest, Locksmith, is an embassy to purchase what are believed to be the keys to the tomb of The Forgotten King from Krell, the robber baron. Both scenarios are AD&D® wilderness expeditions with maps, encounter keys, and tournament characters. 10 characters, levels 7-10. 16 pages.

RPGA Figure Set #1: Prophecy of Brie Set. The RPGA Network's first figure set contains 12 white metal miniatures. Ten of the figures represent the characters in the series, and two of them represent villains from the series. The twelve figures come in a special edition box which can be used as a carrying case. Please note: RPGA Module #3 and RPGA Figure Set #1 are sold as a set. They cannot be purchased separately.

Price: $10.00 (includes module and boxed miniature set).

RPGA Module #4: The Elixir of Life, by Bob Blake. The realm of Pellham is in chaos, and an ancient prophecy says that in this time of peril a king will rise from the dead to rule his people again. The Council has chosen you to help fulfill the prophecy. Before the heroic King Llywelyn can live again, you must recapture the royal regalia from a band of savage Bugbears, and obtain the precious Elixir of Life from Caer, a wizard of vast and mysterious power.

The Elixir of Life is an AD&D™ module, containing two scenarios used in the GEN CON® XVI Game Tournament. The module is designed for 6-10 characters, levels 4-7, and contains all information needed to run the scenarios, including the original tournament characters.

Price: $4.50

MEMBERS WHO PLAN TO ATTEND GEN CON® XVI GAME FAIR

Due to various mixups, the RPGA™ Network events being run at GEN CON XVI Game Fair were either not identified as ours or not included at all in the Pre-registration brochure. We're listing them in the back of your POLYHEDRON™ Newszine Magazine so that you're less likely to miss them. All of the following events are open to the public and are not for members only; however, members will be awarded extra prizes for winning, and only members will receive points for participating. Please note that in the following event descriptions all times are listed in military time (0800 = 8 a.m.,1300 = 1 p.m., 2000 = 8 p.m., etc.)

DAWN PATROL® Game Tournament, 4019. Hosted by designer Mike Carr. 3 hours. Single round event. Sunday 0930. 24 players. Experience Level 6. Registration began with pre-registration brochure, but space may be available. Further registration for this event begins Saturday.

GANGBUSTERS™ Game Tournament, 4024, 4025. Written by Mark Acres. 4 hours. Single round event. 4024 Friday 0800, 4025 Friday 1300. Final Friday 1800. 48 players. Experience Level 5. Registration began with pre-registration brochure, but space may be available. Further registration for this event begins Thursday.

TOP SECRET® Game Tournament, 4144, 4145. Written by Merle Rasmussen. 4 hours. Single round event. 4144 Friday 1300, 4145 Friday 1800. 36 players. Experience Level 3. Registration began with pre-registration brochure, but space may be available. Further registration for this event begins Thursday.

GAMMA WORLD® Game Open, 4146, 4147, 4148, 4149. Written by James Ward. 3 hours. Individual advancement to a final 6 man team GMed by Jim Ward. 4146 Thursday 1200, 4147 Thursday 1530, 4148 Friday 0900, 4149 Friday 1300, Final Friday 1700. 80 players. Experience Level 6. Registration began with pre-registration brochure, but space may be available. Further registration for this event begins Thursday.

BOOT HILL® Game Tournament, 4273, 4274. Written by Carl Smith. 4 hours. Single round event. 4273 Thursday 1300, 4274 Thursday 1800. 56 players. Experience Level 3. Registration for this event begins Thursday.

STAR FRONTIERS® Game Tournament, 4275, 4276. Written by Dave Cook. 4 hours. Team advancement. 4275 Saturday 0830, 4276 Saturday 1330, Final Saturday 1830. 80 players. Experience Level 5. Registration for this event begins Friday morning.

AD&D® Tournament, 4277, 4278. Written by Phil Taterczynski. Team advancement. 4277 Saturday 1300, 4278 Saturday 1800, Final Sunday 1000. Experience Level 5. Registration for this event begins on Saturday morning.

D&D® Tournament, 4279, 4280. Written by Jeff Grubb. 4 hours. Team advancement. 4279 Saturday 1300, 4280 Saturday 1800, Final Sunday 0900. 96 players. Experience Level 1. Registration for this event begins on Saturday morning.

We will be granting points to members in the final teams of the AD&D Open Tournament and prizes to any members finishing on the top team.

Don't forget the RPGA Network Members' Meeting, Saturday at 8:00 A.M. in the Cafeteria. This is a Members Only event. RPGA Network Coordinator, Kim Eastland, will host the meeting which will feature the awards for various tournaments, the announcement of the winners of the Membership Drive Contest and the granting of their awards, the scholarship winner, a planned appearance by Gary Gygax and other gaming celebrities, and a discussion session with Kim concerning the direction of the RPGA Network. All members are welcome. All GEN CON Game Fair RPGA Tournaments are open to the public.

GROUND ATTACK AND GROUND FIRE TABLES

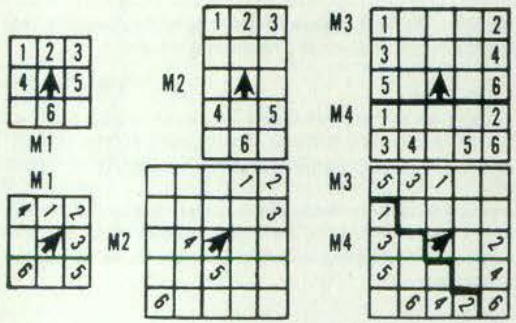
Tactical bombing

Tactical bombers must be at 400 feet or lower when they drop their bombs. The bombing aircraft must move directly over the target, and the target must be in one of the last six squares the plane moved over that turn (not including squares the plane moved over while performing a maneuver). If the target is moving at 20 mph or faster such as a truck or train, the bombing plane must be moving in the same direction.

The bombing pilot rolls one die on the table below, subtracting one from the roll if the target is moving 20 mph or faster or if the plane turned one square before passing over the target.

Roll	Bomb Range 50′ - 100′	150′ - 250′	300′ - 400′
1	M2	M3	M4
2	M1	M2	M3
3	Hit	M1	M2
4	Hit	Hit	M1
5	Hit	Hit	Hit
6	Hit	Hit	Hit

Hit — The bomb hit its target and the target was destroyed.
M# — The bomb missed its target. Roll one die on the appropriate miss diagram below to see where the bomb fell. The arrows on the diagrams indicate the target squares and the direction of the bombing plane.



Misses do not damage the target, but do destroy any objects in the square where the bombs fell.

Strafing

Strafing is done from an altitude of either 50 or 100 feet, and a level (not nose down) attitude. Any military unit on the ground is fair game for strafing, but gun positions (machine guns and anti-aircraft or AA units) are the most common targets.

The range of a strafing attack is counted normally, but the aircraft's maximum range is increased to 650 feet. The chances of hitting the target at various ranges are:

Range	Roll to Hit
150′ - 250′	1-5
300′ - 350′	1-4
400′ - 450′	1-3
500 - 550′	1-2
600′ - 650′	1

Check the type of burst against the corresponding range in the normal manner for effect. There are five ranges, just as with other shots.

A ground gun can be put out of action by strafing in three ways: by disabling the gun itself, by killing or wounding the gun's crew or by forcing the crew to abandon the gun.

The table below lists results of strafing attacks on ground gun positions depending on the number of hits scored in the attack. The defending player rolls one die, subtracting one if the gun is dug in for better protection.

Roll	Hits 1	2	3	4	5	6	7	8
1	-	-	-	0-1	0-1	1-1	1-2	1-3*
2	-	-	0-1	0-1	1-1	1-2	1-3*	2-2
3	-	0-1	0-1	1-1	1-2	1-3*	2-2	2-3*
4	0-1	0-1	1-1	1-2	1-3*	2-2	2-3*	3-3
5	0-1	1-1	1-2	1-3*	2-2	2-3*	3-3	3-**
6	1-1	1-2	1-3*	2-2	2-3*	3-3	3-**	4-**

The first number in each result is the number of crew casualties. The second number is the number of turns that the gun may not fire. An asterisk means the gun is destroyed if it is a machine gun. A double asterisk means the gun is destroyed regardless of its type.

A machine gun has a crew of three and a light AA gun has a crew of six. It takes at least one man to fire a machine gun, and at least two to fire a light AA gun. The number of hits scored by a ground gun is reduced by one if its crew is short two persons and is reduced by two if its crew is short four persons. A ground gun that damages its target always causes at least one hit, despite crew reductions.

If a gun is destroyed, surviving crew members can run to another gun position at the rate of one square per turn. Players will have to use a coin or other small marker to keep track of the crew's position.

The attacking pilot should not know the result of a strafing run. The defender rolls the result secretly.

Infantry fire

Enemy infantry can shoot at planes flying 1,000 feet or lower overhead, but small arms fire from the ground is relatively ineffective. The number of attacks made against each plane depends on the concentration of troops in the area. Roll one die to determine the concentration:

Roll	Concentration	No. of Attacks
1	Sparse	1
2	Light	1
3-4	Medium	2
5-6	Heavy	3

In areas near the front lines, add 2 to the die roll; near military installations (ammo dumps, train depots, artillery batteries, etc.), add one to the roll.

Infantry does not occupy a specific square on the board, but is spread over the entire map; if there is a medium concentration of ground troops, there is a medium concentration in each square. That is, anytime a plane drops to 1,000 feet or less, it is within range of infantry attacks, no matter where it is on the map. Every enemy plane within range will be attacked one to three times each turn, depending on the troop concentration. Each attack has a 5% chance of scoring one hit in a bottom attack. Since ground troops never lead fast-moving targets enough, any friendly planes flying at or below 1,000 feet that are 200 feet or less behind, above or below a plane that is the target of small arms fire have the same chance of being hit.

Ground fire

Ground-based machine guns and anti-aircraft guns are very dangerous weapons, and attacking planes will want to either destroy the guns quickly or escape from the area before they can be seriously damaged.

On the turn airplanes attack a ground gun, it may not fire unless the defending player rolls a 1 on one die. On any other result, the crew seeks cover from the attacking planes. If a machine gun crew stays with the gun and attacks the plane, their defensive fire at the attacking plane is a head-on shot. Ground guns that are dug in or otherwise specially protected will return fire if a 1 or 2 is rolled.

When a ground machine gun is shooting at a plane that is not attacking it, the position and facing of the target plane in relation to the gun determines the angle of attack (see the attack angle diagram in the Basic Game).

Machine guns on the ground have a maximum range of 1,000 feet, divided as shown on the table below. Light AA guns have a maximum range of 2,500 feet, also divided as shown below, but they cannot shoot at targets flying at 100 feet or lower.

Ground MG and AA Range/Firepower Effectiveness

Machine Guns			Anti-Aircraft		
Range	Roll to Damage	Hit table Column	Range	Roll to Damage	Hit table Column
50-150′	1-5	J	150-250′	1-5	K
200-250′	1-4	I	300-450′	1-4	J
300-350′	1-3	H	500-700′	1-3	J
400-450′	1-2	G	750-1000′	1-2	I
500-1000′	1	F	1050-2500′	1	H

Machine gun hits are distributed normally, and there is no adjustment for deflection shooting.

Anti-aircraft shells burst around the target plane. The firing player must roll for each hit to determine where the flak bursts relative to the target:

1 = head-on, 2 = tail, 3 = top, 4 = bottom, 5 - 6 = side

These are the attack angles used when the attacker rolls to distribute hits on the target plane.

The German flaming onion is a rapid-fire light flak gun using tracer ammunition which leaves a trail of smoke and fire in the air, giving it its unusual name among Allied pilots. Flaming onions need to roll a 1 to hit at any range. They always make bottom attacks and roll for hits on column F. Each hit causes two points of damage in the area it strikes.

Machine guns and AA guns will not fire at an enemy plane if a friendly plane is within 200 or 400 feet of the target, respectively. Hill contours which intervene may block a target, but other ground obstacles will not prevent ground guns from firing.

DAWN PATROL™

Aerial Combat Role-Playing Game

©1983, TSR Inc.

LANDING AND TAKEOFF TABLES

The distance home

To find the width of the front, which includes No Man's Land and the full width of the trench systems on both sides, one die is rolled. The resulting number is the number of dice thrown and their total is the number of turns it takes to cross the front. Each turn converts to a base of nine squares. Example: The first roll is a four, so four dice are rolled. Their total is 13, so the front is 13 turns wide, or 117 squares (13x9 = 117). The width of the front can vary greatly, depending on the sector and the extensiveness of the trench systems on both sides of the line.

If the battle is behind the lines on one side, the same procedure is used to determine how far it is to the lines. One die is thrown first to determine how many dice should be rolled, then that many dice are rolled and their total is the number of turns back to the lines. The number of turns can be multiplied by nine to give the exact number of squares to the front; if a plane must cross the lines, however, the width of the front must be added.

If a battle occurs over the front lines, a die can be rolled to determine which side is closer: 1 - 2 nearer to Allied side; 3 - 4 over No Man's Land; 5 - 6 nearer to German side. This can represent a proportional distance of the total width of the front lines (see **Downed Pilots** in rules booklet).

Roads

A pilot can try to find a road to land on if he/she is conscious and below 5,000 feet and is not landing between the front lines. The pilot finds a road if the player rolls a 1 - 2 on one die. The player gets to roll the die three times if the plane's engine is running and the pilot is not critically wounded, and twice if the plane is gliding and the pilot is not critically wounded; the player can roll only once if the pilot is critically wounded. If no 1's or 2's are rolled, there are no roads in the area. There are never roads in the front or between the lines.

The player must announce whether he/she will try to land on the road before rolling to determine the road's condition. The condition depends on which month the game is taking place:

October - April: 1 - 2 = bad condition, 3 - 6 = good condition
May - September: 1 = bad condition, 2 - 6 = good condition

The pilot gets a 10% bonus on his landing chance if the road is in good condition. If the road is in bad condition there is a penalty to the landing chance, determined by rolling one die:

1 - 2 = -10%, 3 - 4 = -15%, 5 - 6 = -25%

This penalty is the only modifier for landing on a bad road; the bonus that would be received for landing on a good road is lost. See the table under **Wind** below, to determine the road's angle to the wind.

Terrain

If the terrain is not mapped out, players can roll one die on the table below to determine the roughness of the ground where the pilot must land. Add 2 to this roll if the plane is over the front.

1 - 2 = flat ground	3 = uneven ground
4 - 5 = rough ground	6 = rocky ground

A player searching for good terrain can roll up to three times on the table above if the plane's engine is running and the pilot is not critically wounded, and twice if the plane is gliding and the pilot is not critically wounded; the player can roll only once if the pilot is critically wounded.

The player must decide immediately after each roll whether he/she will try to land on the terrain the plane is over or pass it and make another roll. A pilot cannot change his/her mind and go back to land in an area he/she has already passed. This means critically wounded pilots must land immediately, and have no choice where they land; the pilot's primary concern is getting down as soon as possible.

See the table of modifiers listed under **Landings** for the effects of rough terrain on the pilot's landing chance.

Wind

If the aircraft can maneuver so it lands into the wind, no wind roll is necessary. If for some reason the aircraft may not be able to turn into the wind, roll one die to determine its landing angle to the wind:

1 - 2 = Landing normally into the wind
3 - 4 = Landing with 45 degree crosswind
5 - 6 = Landing with 90 degree crosswind

See the table of modifiers listed under **Landings** for the effects of wind on the pilot's landing.

Landings

Landing chances are determined on a percentage index. The chance for a successful landing varies according to conditions. For the best chance the aircraft should begin its approach at an altitude of 200 feet and make the landing at a maximum air-speed of 60 mph which, when combined with the bonus gained in the dive, would be a move of eight squares. Deviation from such an approach is permitted, but will reduce the chances of a successful landing.

The base chance for a successful landing is 75%. The dice are rolled after all other movement for the turn is finished. Penalties and bonuses are applied in the following situations:

+10%	Landing on a road that is in good condition
+20% or +10%	Landing on home field or other airfield
+5%	Aircraft gliding
+5%	Experienced pilot (5 or more kills or 12 or more missions)
-10%	Tailwind
-10% or -5%	45 degree crosswind of 20 mph or 10 mph
-15% or -10%	90 degree crosswind of 20 mph or 10 mph
-10%	Landing on uneven ground (rolling or hilly terrain)
-15%	Landing on rough ground (plowed field, small shell holes, brush, etc.)
-25%	Landing on rocky ground (big craters, rocks, stumps, etc.)
-15%	Pilot wounded (light wound or no effect)
-20%	Pilot critically wounded but conscious
-10% each	Aircraft landing with critical hit or engine reduced to zero (only -5% each at home field)
-10%	Under attack by enemy plane or ground fire on turn of landing
-10%	Excess speed (per 10 mph)
-5%	Excess altitude (per 100 feet over)
-5%	Shortage of altitude (per 50 feet under)
-15%	Carrying bombs or extra passenger

If a landing is successful, no more rolls are needed unless the pilot is wounded. A pilot with a light wound has a 70% chance to survive. A pilot with a critical wound has a 40% chance to survive.

If the landing is unsuccessful, roll one die to determine the extent of damage to the plane:

1	End-over-end roll, plane demolished
2	Nosedive crash, plane demolished
3	Tail up crash, plane demolished
4	Overturn flip crash, plane demolished
5	Rough setdown crash, landing gear lost
6	Rough wing setdown, wing damaged. Roll one die, add 2 points and mark as damage to LW or RW, determined randomly

The plane can take off again only if the crash result was a 6 and the wing was not destroyed.

An unsuccessful landing reduces the pilot's chance to survive. The chances are shown on the table below:

Pilot previously unhurt	=	70% chance to survive
Pilot has light wound	=	40% chance to survive
Pilot has critical wound	=	25% chance to survive

Subtract 10% if the crash was an end-over-end roll or a nosedive. Add 10% if the crash was a rough setdown or a rough wing setdown.

Landing at an airfield

If the plane is able to return to its home field, it can figure its landing chances normally. Since this is not considered an emergency landing, only 5% should be subtracted for each critical hit, rather than the 10% if forced down elsewhere.

Planes in distress that have made it back to their own lines can land in a back area, but are not considered to be landing at their home field. Home fields are located a considerable distance behind the lines, and the only airfields near the lines are emergency fields.

Taking off

The base chance for a successful takeoff is 80%. Penalties and bonuses are applied in the following situations:

+20%	Takeoff from home airfield
+10%	Takeoff from other airfield
+10%	Takeoff from road that is in good condition
+ 5%	Experienced pilot (5 or more kills or 12 or more missions)
-10%	Takeoff from enemy territory
-10%	Tailwind or crosswind of any kind
-10%	Ground obstacle directly ahead and within four squares of takeoff square
-10%	Takeoff from uneven ground (rolling or hilly terrain)
-15%	Takeoff from rough ground (plowed field, small shell holes, brush, etc.
-25%	Takeoff from rocky ground (big craters, rocks, stumps, etc.)
-15%	Pilot wounded (may not attempt if critical)
-10%	Takeoff with critical hit (-10% each)
-20%	Aircraft under attack on turn of takeoff
-15%	Carrying bombs or extra passenger

If a takeoff is unsuccessful, treat it the same as an unsuccessful landing, with the same types of crashes possible and the same survival chances.